

Places of Tourist Interest in

ODISHA

A Cultural Guide

Gobardhan Dora





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Dedication



This book is dedicated to my daughters Praveena, Pranati, Prativa and Chinmayee who provided a great deal of inspiration and encouragement to me for which the compilation could be possible within a reasonable time.



Naveen Patnaik
Chief Minister, Odisha



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Dated : 20th June 2014

MESSAGE

I am glad to know that Sri Gobardhan Dora has compiled a book on ***Tourism titled "Places of Tourist Interest in Odisha : A Cultural Guide".***

The information, prepared in a consolidated manner can be used as a reference for students, research scholars and others.

I wish the endeavour all success.

(Naveen Patnaik)





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Bhubaneswar

Dated : 1st August 2014

Shri Ashok Chandra Panda
Minister of State (Ind. Charge)
Tourism & Culture, Odisha

MESSAGE

I am glad to know that Shri Gobardhan Dora has complied a Book on Tourism titled "Places of Tourist Interest in Odisha : A Cultural Guide".

Shri Dora has prepared this voluminous Book taking cognizance of tourist sites of Odisha including remote ones. The volume comprises 'Fairs, Festivals and Culture, Dance and Drama, Art and Craft, Tribal Heritage', and all tourist sites containing Jain and Buddhist Culture, temples developed due to Brahminical traditions, archaeological information, historical sites. Most importantly, some unidentified materials, hidden treasures, eco-tourism sites also find place in the Book.

I hope, this book will focus greatly among the tourists and book lovers and serve the purpose of an encyclopaedia.

I wish the writer's endeavour and publication all success.

(Ashok Chandra Panda)



Dr. Bimalendu Mohanty, MA,MEd, Ph.D
Former Vice-Chancellor,
Utkal University of Culture

Foreward

Odisha occupies a special place in the country for its unique art, architecture, culture and traditions. In the past, several articles, books and publications have been authored on this subject. The efforts made by Er Gobardhan Dora are really laudable for the pain he has taken in placing details with photographs in his book. This is a stupendous task requiring elaborate study of relevant materials with untiring zeal and enthusiasm. For a person of engineering background, this exercise is all the more, a unique one. It is a pioneering effort by him.

Though voluminous in size, the book titled "Places of Tourist Interest in Odisha: A Cultural Guide" contains details on Odisha's historical, cultural, social, economic, artistic and architectural backgrounds – in one place. As such, the book acquires significance.

I hope and trust that this book richly deserves to be in the shelves of libraries of all Universities, colleges, hotels and tourism centers to be profitably used as a Reference Book. This book will greatly benefit the tourists visiting Odisha as well as the students, teachers and research scholars. I am sure, this book will be liked by one and all.

(Bimalendu Mohanty)

Acknowledgement

For some years back, an idea has struck my mind to put all known, yet unknown and unrevealed facts about Odisha's glorious culture with details in a consolidated manner. My honest intention is to focus the material information with photographic evidence to generate greater interest in the minds of the readers in the context of the tourism potential in all dimensions. The result is this book for which I have put in substantial and indefatigable efforts for more than three years.

I shall remember with great obligation, the help and co-operation extended by my friend Sri R. B. Patnaik, retired Deputy Secretary to the Governor, Odisha, for scrutinizing and correcting the draft in all stages.

I am thankful to Sri Jatindra Kumar Nayak (Professor, English, Utkal University) President and Sri Anil Pradhan, Secretary of Sikshasandhan respectively for giving me the necessary help and guidance.

I express my deep gratitude to Sri Ananta Kumar Rath, the Proprietor of Jagannath Graphics, Bhubaneswar for taking utmost care to bring out this work.

Preface

Odisha is a paradise for tourists. Here one can find natural sites of eco-tourism, historical and archaeological sites, ancient monuments and temples.

One of Odisha's major attractions is its 500 Kms long coast line, beaches and natural sceneries such as Chilika lake, Asia's largest brackish water lake. It is an important bird sanctuary for millions of birds and is also noted for its population of Irrawaddy Dolphins (Orcaella brevirostris), the only known population of Irrawaddi Dolphins in India. It is one of only two lagoons in the world that are home to the species.

This State has rich flora and fauna inhabiting the lush green forests and is home to the Royal Bengal Tigers. Eco-tourism is important in Odisha and notable wildlife sanctuaries include Bhitar Kanika, Chandka, Chilika, Similipal, Tikarpada, Gahirmatha and Nandan Kanan. Locations which attract tourists because of their natural scenery include Darjeeng, Daringbadi, Barunei, Dhamra, Chandbali, Tensa, Narayani and Saptasajya.

This book is presented in a comprehensive manner touching all tourist sites of the State. The Jain sites in Koraput and Keonjhar districts, pre-historic sites and equipments have been discussed in appropriate pages. A separate chapter has been added exclusively for Bhubaneswar and Puri town mentioning facts on less known monuments. Temples built one millennium ago in interior districts such as 64-Yogini temples in Hirapur and Ranipur Jharial, Varahi temple at Chaurasi having full of architecture are worth mention.

Traditional culture, customs and legends of different sites and institutions have been discussed while highlighting the importance of tourist sites. A large number of festivals and fairs are celebrated in Odisha. These differ from tribe to tribe, from caste to caste and also from region to region. The main fairs are Danda Jatra, Jhamu Jatra and Uda Jatra (April-May) when austerities and physical sufferings are undergone by the devotees.

Odissi, the traditional dance of Odisha, has been accepted as an important classical form of Indian dance for its exquisite beauty and charm. Among the folk dances of Odisha, Chhau, Naga, Ghumra are well known.

Folk art is still a living reality in Odisha. Dolls, toys, puppets, carvings on soapstone, wooden vessels, gate door ways, chests, palanquins, musical instruments, bridal costumes etc. are everyday examples of this element of culture

Odisha is known for its exquisite handi-craft. Some of them are: Silver filigree, horn work, pattachitra of folk painting, metalware, applique work, stoneware and silk and cotton handlooms.

Odisha has the third largest concentration of tribals of India forming about 1/4th of its total population and mostly inhabiting the jungle and hilly region with wide distribution in the districts of Koraput, Phulbani, Kalahandi, Ganjam, Keonjhar, Dhenkanal and Mayurbhanj. The cultural life of Odisha has been greatly shaped and influenced by the long continuing tribal traditions. It is perhaps the only State in the country where the classical folk-tribal conunum is generally an accepted fact. The sixty - two tribal groups are widely different from one another in terms of their numerical strength, degree of economic development, performance of religious rites and level of acculturation.



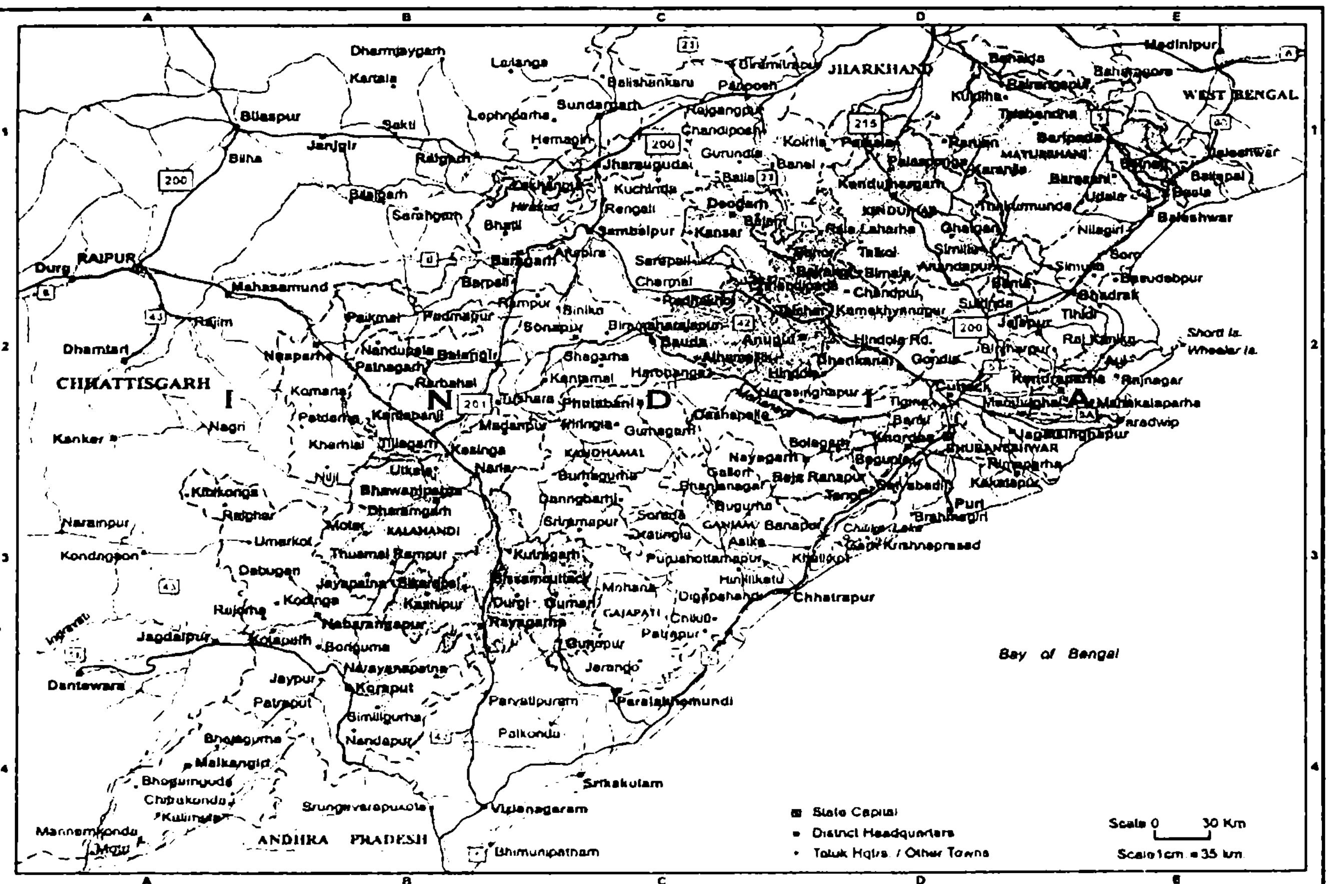


"Sarve Bhabantu Sukhinam"
Jai Jagannath

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JHARKHAND
CHHATTISGARH
ANDHRA PRADESH
Bay of Bengal
INDIA

Medinipur
Balasore
Chandipur
Baripada
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Odisha









The present Odisha, one of the 29 states of India was constituted in 1936 after amalgamating the Odia- speaking tracts from Madras presidency, Bihar-Odisha and M.P., but without princely states of Odisha. The state in the remote past was with different names for different regions such as Udra, Kaling, Koshal, Uttar Tosali, Dakhin Toshali, Trikaling etc. The Ganga inscription of Simachalam (now in A.P) of 1352 AD describes *Ganga kingdom* as Odyadesa. **Kapilendra Deb** (1435-60) founder – ruler of Suryavansi dynasty proclaimed himself as king of Odisha Rajya. Famous Odia poet Sarala Das, contemporary of above- mentioned king in his magnus opus **Mahavarat** mentions his country as Odisha Rastra. During British rule when Odisha (Only three districts Cuttack, Puri and Balasore excluding the feudatory states) was in Bengal province the state was pronounced as **Udisya.** In 1873 it was called **Orissa** and so also the language as **Oriya** in place of **Uriya.** Since 2012 it is now called **Odisha** and language **Odia.**

In 262 BC Ashok, the Mauryan king of Magadh (Bihar) defeated Kalinga slaying 100000 people and taking 150000 captive. This scene of bloodshed turned Ashok away from violence and led him to Buddhism. The **rock edicts of Dhauli** where Kalinga war took place and **Jaugad** in Ganjam district enunciate Ashok's administrative rule and religious principles. In the second half of 1st century B.C. during the period of Kharvel, the Jain king of Kaling become independent and became a prosperous country. Famous Udaygiri and Khandagiri caves for Jain monks were hewed by him. The rock inscription of cave no. 14 of the **Hati Gumpha** of Udaygiri speaks the activities of Kharvel. Thereafter two major dynasties i.e. Sailodbhav and Somavansi ruled Odisha from 2nd to 11th century.

They have built mostly all the temples of Odisha from Parasurameswar Mandir, Swarn Jaleswar Mandir, Laxmneswar, Bharateswar etc. of earlier group of temples to Sidheswar temple, Rajarani temple, Brahmeswar and Lingaraj temples of 11th century at Bhubaneswar. Then came Ganga dynasty who are credited to construct Puri Jagannath temple, Konark temple, Anant Vasudev temple etc. The Suryavansi dynasty ruled Odihsa for nearly two hundred years and Odisha reached its peak of glorious period. The Odishan empire was spread from Gaud of Bengal to river Krishna and Tungavadra of South. But no remarkable major temples were built during this period.

After a period of confusion Odisha came under Afgans and Moghuls from 1568 to 1751 when Marathas took possession. The British possessed Ganjam of Odisha which was a part of northern circar in 1766 after a treaty with the Nizam of Hydarabad and in 1803 the rest of Odisha from the Marathas.

After independence Odisha grew into a bigger shape than it was in 1936 due to merger of 24 princely states. Odisha has an ancient tradition of seafaring. The 1000 years flourshing trade relations between kingdoms of Kaling and Indonesia has effect on the culture, art, architecture and performing arts of both like hand movements in folk dance with one reflection of the Bali welcome dance. At one time there were Odia colonies in Java, Burma. Budhism became the religion of the kingdom of Kaling, soon after the faith was established. Budhist university flourished at Ratnagiri (Puspagiri) and Nrusighanath.

Painted rock shelters are situated in the densely wooded tracts of western Odisha. The rock shelters at Ulapgarh and Vikram Khol in Sambalpur district, Manikmada and Ushakothi in Sundargarh district, Gudahandi and Yogimatha in Kalahandi district, offer the joy of discovering a primitive culture, rare in the whole of Eastern India. There are natural rocks in these areas covered with prehistoric paintings. The Ravana Chhata Rock at Sitabinjhee of Keonjhar district contains a painting of a very high order. It depicts the procession scene of a King riding a caparisoned elephant.

The pigments used by the rock painters are oxides of iron which give the colours red and brown; white is derived from lime and green from copper compounds. These colours are mostly available near the rock shelters. Obviously these paintings have been done by primitive men, the ancestors of the tribals of Central India and Western Odisha. This rock tradition of pictorical painting is carried into the present day in the mural paintings of tribals. The paintings of the Saura tribals in Koraput and Ganjam districts still retain the freshness and vigour of rock paintings.

Odisha is an intensely religious state where fervour is focussed on Lord Jagannath, an incarnation of Vishnu. Odisha's civilization stemmed from its temples, where the most remarkable erotic statues can be found and where originated Odissi, a style of religious dancing with definite erotic hues. Odissi was performed previously in temples by residence dancers (Debadasi) devoting their life to temple God. Nearly forgotten during Muslim rule, Odissi has been revived as a performing art. Odissi style of music has a distinct identity of its own, that in recent times is gaining recognition of its individuality. The majestic grandeur of the temples, the blending of sculpture and architecture and intricate handiwork of the carvings and grand repertoire of sculptural and architectural motives have lent a different mood to history and sculpture.

Drawing inspiration from a rich and varied culture, Odisha has a spectacular heritage of arts and crafts such as Patta paintings of Raghurajpur, palmleaf etchings, multi-coloured gaity of applique works of Pipili, horn works and filigree works of Cuttack, Paralakhimidi.

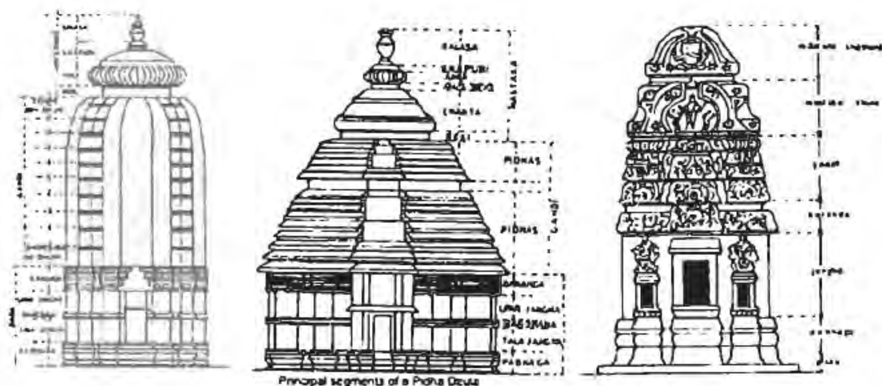
Odisha is a virgin of wildlife land, still surprisingly unspoiled by

the onslaught of modern civilization. The dense jungles, bubbling hot streams, roaring waterfalls, wildlife sanctuaries, worlds' largest collection of rare white tigers, sea turtles of Bhitarkanika are the biggest attraction of tourists.

People of Odisha enjoy a year round calendar of fairs and festivals. World famous car festival of Lord Jagannath at Puri and many other places of Odisha, where Lord Jagannath is worshipped, Mahasivaratri at Bhubaneswar, Gupteswar and Nrusinghnath, Bali jatra festival, Dussera festival are worth mentioning.

Odisha is also proud of its tribal heritage. Sixtytwo tribal groups form 25% of its population hold 3^{rd} largest concentration in India. They mostly inhabit the jungles and hill areas and widely distributed in the undivided districts of Koraput, Kandhamal, Kalahandi, Ganjam, Keonjhar, Sundargad, Dhenkanal and Mayurbhanj. It is the only state in India where classical folk tribal continuity is generally an accepted fact.





Principal segments of a Pidha Deula

Fairs, Festivals & Culture







Introduction

With a recorded history beyond 3rd Century B.C., Odisha has a long list of animistic, religious and social festivals and car festival of Lord Jagannath is a big one. Besides **Holi, Dussera** and **Diwali** which are observed by the rest of India there are also some festivals peculiar to Odisha which have interesting myths behind them. The folk traditions and spirit are manifested through the numerous *Bratas* and *Oshas*, observed by the Hindus, the former having the authority of the scriptures and the latter being the product of social beliefs and practices, especially those observed by the women folk for their welfare and prosperity of their near and dear ones.

The priests do not play any part in the *Bratas and Oshas*. They are usually celebrated under the supervision and direction of women,

which testifies the simplicity, easy belief and tenderness characterising the folk or communal spirit.

The important **Oshas** are Janhi Osha, Budhibaman Osha, Dutia Osha, Sathi Osha, Khudurukuni Osha, Pua Juintia Osha, Kharkhari Osha, Dhanamanika Osha, Bhai Juintia Osha, Nisa Mangala Brata, Kanjiola Osha. There are some important Bratas i.e. Sudasa Brata, Binayak Brata, Rabinarayan Brata, Samba Dasami Brata, Somanath Brata, Sabitri Brata, Naga Chaturthi Brata, Ananta Brata. Among them the **Pua Jiuntia** and Bhai Jiuntia are observed in western region and **Kharkhari** in Sourthern region.

Raja Sankranti:

Raja Sankranti or Raja Parba is observed on the 1st day of Solar month *Mithun* (mid June) when the rainy season begins. **Pahali Raja** or 1st day of Raja is observed before one day of Raja Sankranti. Mother earth is said to start menstruating and for three days ploughing or digging of earth is forbidden. Young girls do not walk in naked feet and sing **Doli songs** (Swinging songs). The youngsters are busy in indoor and outdoor games. This festive occasion is held in coastal districts of Odisha. *(Fig. 1)*

Garvana Sankranti:

Garvana Sankranti is observed on the first day of Solar month *Tula* when the paddy begins to sprout, symbolizing fruition. **Garvana** means to conceive or become pregnant.

Magha Saptami:

Magha Saptami festival is held on the **seventh day** of bright fortnight of Lunar month of Magh (January – February) in the praise of **Lord Surya** (Sun God). Lakhs of pilgrims gather here to see the festival. On this day people dip in river Chandrabhaga, near Konark (now a dead river). When *Magha Saptami* falls on a Sunday it's regarded as very very auspicious. In the year 2013 this chance came after 100 years.

This day Lord Lingaraj goes to the temple of Lord Bhaskareswar (Lord Siva with Sun's name) to meet Him since it is the birth day of Sun-God.

A big fair is held also on this day at Khandagiri,Bhubaneswar called **Kumva Mela** for a fortnight. (*Fig.* 3)

Mahasivaratri :

Mahasivaratri festival is held in the **14th day of dark fortnight of lunar month Falgun** (Febru-

ary-March). The devotees are awake whole night lighting a "diya" (candle). On this occasion big fairs are held at Bhubaneswar, Nrusinghnath, Sarankul, Gupteswar, Kapilas, Puri, Dhabaleswar, Huma, Kitching, Mahendragiri, Aradi and Minajhola etc. The devotees watch the whole night how Lord is escaping from the effect of poison. (Fig. 2)

Ashokastami (Rukuna Rath):

Representative image **Chandra Sekhar** (*Chalanti Pratima* of **Lord Lingaraj**) along with **Vasudev, Rukmani** goes to **Mausima Mandir (Rameswar Mandir)** 2kms away on a 34 ft high wooden Chariot on the 8^{th} day of bright fortnight of Lunar month of Chaitra (March – April). As per tradition Rukmani is seated in middle, Dolagobind on her left and Chandra Sekhar on right. The chariot's *Sarathi* (driver) is called **Brahma.** After 5-day stay, the chariot returns to the original abode.As per tradition **Rukuna Rath** of Lord Lingaraj is called *Unaleuta*, **the chariot does not take a turn during the return car festival.** While returning,the **chariot is drawn from behind and only the deities altars are turned on the day of home coming.** There is congregation of about 3 lakh people on this occasion. According to legend, the day is considered sacred because on this day Sita is said to have offered Ashok flowers to the Gods during her confinement in Ashok Bana (forest) by Ravan, praying for a reunion with Lord Rama. The Rukuna Rath jatra is more than 1000 years old whereas the famous car festival of Lord Jagannath in Puri started some 800 years ago.

The preparation for the Rath Yatra begins with **Neta Utsab** (Flag ceremony). The chariot is ceremoniously purified with holy water from the well at Mukteswar temple called Maricha Kunda by the priests. After that a flag is fixed on the top of the Chariot.

On the second day of Ashokastami, Maa Parbati being annoyed and angry with Lord Siva as he has left temple without her, comes to Mausima Mandir and breaks one part of the Rukuna Rath. This action is done by a servite. After this ritual is over the face of the Rath and position of horses would be changed. This tradition is called **Hera Bhanga Jat.** The five-day long stay of Lord Lingaraj here leads to **Rameswar Mahoschhav.**

In Odisha, Ashokastami car festival is observed at

Bhubaneswar, **Dia** near Nirakarpur (Khurda District) and **Gamvarimunda** of Gobindapur under Banpur police station. (Fig. 5)

Taratarini Mela

One of the Odisha's largest fairs **Tara Tarini Mela** takes place on every **Tuesday of lunar month** Chaitra (March-April) at Taratarini Pith near Purusottampur, Ganjam. A great influx of tourists takes place on 3rd Tuesday and the parents tonsure their children in honour of the deity.

Chaitra Parab:

On 11th April every year Chhau festival commences and continues for a period of three days including on **Mahavisuva Sankranti** at Baripada performed by exponents and troupes of **Chhau dance.** It is a festival of festivals enjoyed by these people of our country and enthusiasts from abroad. In the lunar month of Chaitra (March – April) in coastal areas of Odisha **Chaiti Ghoda** dance and **Dandanata** (fued dances) take place. But in tribal areas haunting and dancing take place and it is an eight-day -long festival. On all Tuesdays women folk worship **Maa Mangala** on their door street either alone or cumulatively.

Sital Sasthi:

This festival marks the marriage of Lord Siva with Gauri. It is held on 6th day of **bright fornight of the lunar month of Jyestha** (May-June). In Sambalpur, Bhubaneswar and Puri great shows are celebrated. In Bhubaneswar Lord Kedareswar gets his daughter **Gauri married** to **Lingaraj.** A marriage procession comes from the temple of Lord Lingaraj with his representative deity (Chalanti Pratima) to Kedareswar temple. Along with him minister **Kapilnath, Ananta Basudev** goes in marriage procession with pomp and ceremony. There- after marriage takes place. The devotees / visitors see the married deities with full devotion. All over Odisha wherever there is a Siva temple Sital Sasthi festival ceremony is observed. Sital Sasti festival in Sambalpur is celebrated in a grand manner. (Fig. 4)

Rath yatra (Car-festival):

Rath yatra is the greatest of all festivals in Odisha. It is world famous too. It is the sacred journey of Lord Jagannath with brother Balabhadra and sister Subhadra from the main temple to another shrine called Mausima Mandir (Gundicha temple) for nine days. The annual chariot or car festival

represents Sri Krishna's journey from Gokul to Mathura. The preparations for Ratha begin from **Magha Saptami** with the cutting of trees necessary for construction of Chariots. More than six hundred trees, or 400 cubic mtrs of wood, are needed for construction of three chariots. Beginning on **Akshaya Trutia,** the construction of chariots on the Grand road of Puri is carried on for 58 days till the chariot festival. The journey begins from 2nd day of bright fortnight of Asadh (June-July) every year. Lakhs of devotees from all over India and abroad throng on that day to pull the sacred chariots. The chariots are pulled without distinction of caste, colour, gender or religion. First moves the chariot of Balabhadra, next Subhadra's and finally Jagannath's. Finally they reach the Gundicha temple and stay there for seven days. The trio start their return journey or **Bahuda Jatra** on the 9th day. On the the next day, the deities are attired in costumes and gold jewellery. This form of the deities is known as **Suna Besa**. On the next day Lord Jagannath, Lord Balabhadra and Goddess Subhadra return to Jagannath temple with the usual fanfare. Rath yatra is a pious experience of a life time. This festival has earned international fame.(Fig. 5)

Specifications of Puri temple chariots:

Nandighosh: Side Gods: Harihara, Pandu Nrusingh, Giri Gobardhanadhari, Rabana Chhatrabhang, Chintamani Krushna, Narayana Madhusudan,Laxman, Panchamukhi Mahavir. Height: 45' 6", Cloth color: Yellow and Red, Wheels height: 6 feet, No. of wheels: 16. No of wood: 742, No. of Horses: 4, Horses color white, meant for Lord Jagannath.

Taladwaja: Side Gods: Pralambari Mahadev, Baisi Bhuja Nrusingh, Balaram, Natabara Ganesh, Angada, Natamber, Sadanana Kartikeswara, Madhukaitabha, Ananta Basudev. Height: 45', Cloth color: Green and Red, Wheels height: 6' 6", No. of wheels: 14, No. of wood: 731, No. of Horses: 4, Horses color: Black meant for Lord Balabhadra.

Darpadalana: Side Gods: Bimala, Mangala, Barahi, Bhadrakali, Banadurga, Katyayani, Harachandi, Ramachandi, Aghora. Height: 44' 6", Cloth color: Green and Red, Wheel height: 6' 8", No. of wheels: 12, No. of wood: 711, No. of horses: 4, Horses color red meant for Goddess Subhadra.(Fig. 6)

Snana Jatra:

Snana Jatra of Lord Jagannath is held on the full moon day of Jyestha. The three deities bathe on a platform known as Snanavedi. They are bathed with 108 pitchers of perfumed water drawn from a temple well. On this day the trio at Puri are costumed in Hati Vesh (elephant Vesh) (Fig. 7,33)

Hera Panchami:

On the 5th day of Gundicha Jatra i.e on Sasthi tithi Goddess Laxmi goes to Gundicha temple to meet **Sri Jagannath.** This day is called HeraPanchami. (first day starting from and including Sri Gundicha Jatra). Being angry she breaks a wooden member of the Ratha.

Saptapuri Amabasya:

On the new moon day of Bhadrab, huge quantities of sweets known as **Saptapuri Tada** are offered to the deities.

Champak Dwadasi:

On the 12th day of bright fortnight of Jyesta the marriage of Lord Krishna with Rukmini is held.It is called **Champak Dwadasi**. In Tigiria of Cuttack district a grand festival is held in **Prasannmani temple** (Jagannath temple). The 11th day is called **Rukmini Haran Ekadasi.** This Ekadasi is also called **Nirjala Ekadasi** or **Bhimasen Ekadasi**. (Fig. 8)

Ananta Chaturdasi:

On the 14th day of bright fortnight of Bhadrab the ceremony is performed by married women in Ananta Vasudev temple and other Vaisnabite temples. The presiding deity is **Ananta Nag** or Vasuki. A tiny brass statue of a Cobra is propitiated in the household of each devotee on that day. It is obligatory for the devotee to observe complete fasting on this day. It is ritually obligatory for a devotee to observe this vow at least for seven consecutive years. Then it is given a ritual farewell. It is also called **Ananta Brat.** Women folk who do this *Brat*, wear a cotton sacred thread in left hand and men folk in right hand. A Brahmin priest's help is required to conclude the *Brata.* (Fig. 10)

Sahastra Kumbha Avisek:

Aswin Krushna Astami i.e. the 8th day of black fortnight of Aswin. Abhisek of Goddess Durga is done and from this day **Solapuja** is performed in the Durga or Bimala temples.

Niladri Mahoday:

This festival is observed on the **8th day of the bright fortnight** of Baisakh. It is beleived that on this day the divine log was found in the sea at Puri by king Indradyumna, from which the images of Lord Jagannath, Balabhadra and Maa Subhadra are carved out. As per tradition *Abhisek Utsav* in Puri temple is held on this day. One hundred and eight pitchers of consecrated water are offered to the deities in Puri temple.

Durga Puja:

According to Hindu mythology when the demon king Ravana kidnapped **Goddess Sita,** Lord **Sriram** pleaded to Goddess Durga to lift the burden of misery from his heavy heart and to give him the strength to win over Ravana. Lord Ram worshipped the Goddess in the season of autumn. The Goddess, pleased with his devotion, blessed him and gave him the strength to win over the demon.

Durga Puja symbolizes the victory of good over evil. People from far and wide visit Odisha during Durga Puja just to get a glimpse of the colourfully adorned Durga idols in various pendals and bask in the spirit of the *puja.* With simmering lights, special delicacies and cultural festivities, it's like a big party day and night.

There are many accounts of the origin of *Durga puja* in Odisha. It is said that during 1512 to 1517 Sri Chaitanya Mahaprabhu had visited Cuttack, the then capital of Odisha. The then king **Gajapati Pratap Rudra Deva** received him at the Gadgadia Ghat situated on the Mahanadi river very close to his palace, the **Barabati fort.** That year, **Sri Chaitanya** started *Durga puja* at the Binod Bihari temple in Balu Bazaar.

In the bright fortnight of Lunar month of Aswin (Sept – October) Durga Puja (Dussera festival) takes place. In Cuttack, the celebration of Durga puja is particularly vibrant with immaculately decorated images of Goddess Durga. The celebration starts from 7th day and ends on 10th day of the bright fortnight. On the last day the images are taken in a spectacular procession for immersion in the river **Kathajodi.** In villages on Dussera day peole assemble their iron implements, books and other sacred materials and do *Puja.* This day people of artisan category give presentation of their products and collect money. (Fig. 9,11)

Bhasani (Immersion):

Puja pendals that are lively for one week give a deserted look after bidding adieu to Maa Durga. The festivities on Dasami are spilled onto the streets as every Puja Committee takes all measures to make the Goddess's return journey equally spectacular as are the week- long Dushera-celebrations. Adding colour to the immersion ceremony are folk musicians and dancers who are roped in from all over the State by the Puja committees. Splendid processions with attractive backdrops, huge flags of different hues, folk dancers dancing to the tunes of traditional music are a treat for many visitors who throng the streets to witness **'Bhasani'.**

The city roads turn into visual treats as they are replete with folk dances like **Ghoda Nacha, Naga Nacha, Sambalpuri, Gotipua, Kandhei Nacha, Kathi Nacha, Medha Nacha** while the processions sneak their way to rivers for immersion.

Besides the folk artistes from Odisha, Punjabi Dhol players are much in demand. These Dhol players charge anywhere between Rs. 20,000 to Rs. 25,000 for playing during the procession.

Basanti Durgapuja:

Worshipping of Durga in spring season is called **Basanti Durgapuja** which is held on **Sukla Dasami of Chaitra**. From **Chaitra Sukla Pratipada** Nabaratra festival starts till Sukla Nabami.

Jhulan Purnima:

On the fullmoon day of Lunar month of Sravan (July) the swimming ceremony of Lord Jagannath at Puri and in other temples take place. Lord Krushna and Radha swing in a nice decorated "Doli". This is also greatly observed in all monasteries of Vaishnavee culture. On this occasion Puri Radhasyam Muth offers **108 varieties of cakes** to the Lord. On this day sister ties a colorful **Rakhi** around her brother's wrist and prays for the long life and prosperity of her brother. After performing the traditional *arati,* the brother, in turn, gives her beautiful Rakhi gifts and vows to provide her through thick and thin. The festival of Rakhi or Rakhya Bandhana reaffirms the bond of love between the sister and brother.

This full moon day is also called **Gamha Purnima.** On this day Lord Baladev was born. So in

temples many rituals take place. Since Lord Baladev is the God of cultivation, in rural villages cows and oxen are given grass by villagers without minding they are theirs or not. (Fig. 12,14)

Ganesh Puja:

On the 4th day of bright fortnight of lunar month Bhadrapad (August – September) *Ganesh Puja* takes place in the whole of Odisha. The students worship for good learning and business communities pray for hindrance-less business. Colorful clay images of Lord Ganesh are installed and worshipped. The immersion ceremony is also grandly done. (Fig. 13)

Gaja Laxmi Puja (Kumar Purnima):

On the full-moon day of Aswin (September – October) Gaja-Laxmi Puja takes place in many places of Odisha especially at Dhenkanal, Kendrapada and Chaudwar. The festival continues for a week. This day is also called **Kumar Purnima.** Young and unmarried girls worship the moon to grant them young handsome husbands.

On this night, it is customary to be awake whole night and play "Jua" i.e. gamble by cowries or playing cards. Legend has that Goddess Laxmi visits this night all houses and observes who is awake. Those who are awake get blessing of Maa Laxmi. The popular belief is that gambling on Laxmi Puja day brings in wealth and prosperity. If one hesitates in taking part in the game, it bodes ill and those who do not indulge in gambling are born as owls in their next birth. She is offered Bhog **Chudaghasa** made of Chhuda (flattened rice) ghee, sugar and coconut.

Worship of Gajalaxmi is done on this day. In Puri, Lord Jagannath and Goddess Laxmi play **Jua** and Jagannath is defeated. As a result Lord **Neelmadhab,** the representative of Jagannath is kept in **mortagage** for seven days.

The night of Kumar Purnima is a festive night. In towns and villages girls play *Puchi*. Puchi dance is an unique play in a bunch of ten to twelve girls. Nowhere in India it is played. This day **Janhi Osha** and also the worshipping of deity **Maa Brundabati** is concluded by unmarried girls. (Fig. 16,17,18,20)

Janhi Osha:

This ritual is done by unmarried girls and performed in the month of Aswin. They are not supposed to observe fasting. In the

evening they worship before Maa Brundabati (Tulsi Chaura) with "Bhog". The altar is decorated with Gaur flower and an earthen lamp. Somebody is to read Jahni Osha song (mythological text) from a book which will continue for half an hour. Throughout the month the devotees do not take non-veg food and ridge Gaur (Janhi). The ritual is aimed at obtaining handsome life-partners.

It is **Kumar Purnima** (Janhiosha ends this day) the day when young girls pray and fast for good handsome husbands. In the morning they pray to the Sun. No one misses the morning 'Sun worship' since all wish a good husband. In the evening as soon as the full moon begins its journey across the sky, this time, the *Khai* and fruits that are offered to the Sun in the morning are offered to the moon after mixing them to make a bhog called '**Chaanda**'. In the morning offering, blades of tender grass are included.

The evening offering is laid out on a winnowing tray *(kula)* in the shape of a half moon. It is partaken of and distributed. And thus ends the day's hunt for an 'ideal' spouse. (Fig. 21,22)

Sunia Festival:

On the **12th day of bright fortnight of Bhadrapad** (September) **Sunia festival** takes place in the palaces of Gajapati Raja of Puri and other Rajas and Zamindars. On this day *Ank*-year of Puri Maharaja is counted. This **Ank-year** is recorded in the birth records (*Jataka*) of all Odia people. Secondly it is the beginning of Odia era (**Sala** or **Delhiswarabda**). On Sunia day the Raja of Puri receives presents from citizens as a mark of deep respect. A gold coin is prepared this day in which **Ank year** of the Raja and ***Sala*** is engraved. On the day of Sunia at Raghunath temple, Odagan (Nayagarh) people assemble and offer presentations to the deities and *Anna bhoga* is offered in gold plates as a custom.

Vaman Janma:

On **Bhadrapad Sukla Dwadasi** the rituals of birth of Vaman (the 5th incarnation of Lord Vishnu) takes place in all Vaishnabite temples. It is a big festival in Puri Sri Jagannath temple. After many rituals in the temple a bamboo-made **Saptamegh** is kept bound to a wooden post till **full-moon day.** This is the only function in a year in which **Sankhudi Bhog** is sent to outside from temple kitchen (Rosaghar).

Balijatra:

To commemorate the glorious past of commercial voyage to the islands of Bali, Java, Sumatra by Odishan traders a big and colourful fair is held at Cuttack at the river bank of Mahanadi on the fullmoon day of lunar month Kartik (November – December). The fair continues for a fortnight. Special large-sized sweets are sold during the fair. ***Thunkapuri*** and ***Aludam*** is a special cuisine sold here only. (Fig. 23)

Dol Festival:

Dol festival as observed all over India, is also a colourful festival in Odisha. It is celebrated on fullmoon day of lunar month of Falgun (March). Based on the romantic plays of Radha and Krishna, people converse on the streets with their idols on gaily decorated "Vimans", sing devotional songs and throw coloured powders on each other. Most important places where fairs are held are Puri, Baripada Bolangir, Jeypore, Belakhandi, Sambalpur, Patharajpur and Pinchhabania (Balasore). The representative images are taken in Vimans in procession and assembled in a fixed place (Dola Bedi).

In Odisha people play holi next day throwing coloured water, *abir* to each other. (Fig. 24, 25, 26)

Dhanu Yatra:

One unique festival i.e. **Dhanu Jatra** is held at Baragarh. It is started on **Panchami** (5th day) of bright fortnight of **Pusa** and concluded on **Pusa Purnima** after the death of **Kansa Maharaj**. The Jatra is enacted in an open air theatre in an area of 5 kms squire. The story is visiting of Lord Srikrushna to Mathura to witness the ceremony of Bow. The town **Baragarh becomes Mathura**, river **Jeera becomes Jamuna** and the village **Amrapalli becomes Mathura.** Unlike stage shows, this play moves through different parts of the town. The venue changes along with changes in scenes. The most interesting part of the play is that **Raja Kansa** becomes the virtual ruler of Baragarh during those days. No one is spared from Kansa's wrath. He tours Baragarh seated on an elephant along with his minister and army of soldiers.

This Jatra had started in 1915 and took the present form since 1947. (Fig. 27,29)

Maha Visuv Sankranti:

On the 1st day of Solar month Mesh (April) Pana Sankranti or **Mahavisuv Sankranti** marks the beginning of Odia annual solar year. In villages, functions are held at Bhagabat houses / temples and people take *Pana* or Sugar candy water. The Danda festival ends on this day and the participants do **fire-walk**. In Angul and Talcher Goddess **Hingula**, the flaming Goddess manifests herself on a bed of ashes and coal. Social and cultural functions also take place this day. This Sankranti marks the first day of the astral month in the Odia Calendar beginning with the month of *Baisakh*, the **birthday of Lord Hanuman**. From this day, the Odia almanac or *Panji* which contains matters of astronomy, important dates and dos and don'ts comes into effect. Customers are seen thronging bookstores and kiosks where copy of the almanac is available.

It is referred to from this day to fix dates for important occasions such as thread ceremony, marriages house-warming ceremony or any other auspicious occasion. On this day a small pot with a hole at the bottom filled with *Pana* is hung on *Tulasi* plant. This continues for a month. Trickling of water from this pot saves the Tulsi plant from wilting. Summer is at its peak during this time of the year. This pot serves as cover of the plant. (Fig. 28,31,112)

Thakurani Yatra:

In southern Odisha **Thakurani Yatra** festival at Brahmapur is held every alternate year. On Sivaratri day preliminary preparations for the Jatra takes place. On an auspicious day the head of **Dera community** invites **Maa Budhi Thakurani**. The Jatra is celebrated on the occasion of **Budhi Thakurani** going to her father's house, i.e house of a particular weaver. The devotees go in a procession throughout the night along the deity with **Kalas** (earthern pots). Normally the festival is held for 21 days. Traditionally one **Ghadei family** does *"Changu Baid"* service including *Dhola* and *Mahuri*. From seven generations this family does this service from the first day to end of the Jatra. It is told that Budhi Thakurani very much likes *Changu Baid, Dhola and Mahuri sounds*. Young children dressed as **Krishna** and **Ram** etc move in the procession with their parents who have vowed in the

past for such desire for the welfare of their kids. The interesting part of the Jatra is that some devotees dress themselves as tigers, lions etc. and roam in the procession. The places famous for Thakurani Jatra are Brahmapur, Bhanjanagar, Phulbani, Paralakhemundi, Chhatrapur etc. (Fig. 32)

Chandan Jatra:

On the 3rd day of bright fortnight of lunar month Baisakh (April-May) Chandan Jatra of **Lord Vishnu and Siva** are held. The representive images of deities (Chalanti pratima) move in a procession and do boat-riding in the defined tanks for 21 days. Chandan Jatra of Lord of Jagannath at Puri in **Narendra Sarovar** is famous. Sandal paste water is spread to the Lords during boat-riding. In Bhubaneswar Lord Trivubaneswar Siva goes to Bindu Sagar for similar boat-riding. The tanks are illuminated at night.

In Puri for 21 days Chandan Jatra **(Bhaunri festival)** i.e. boating is held in **Narendra Tank** and on the rest 21 days different rituals in **temple premises** are held. The representative deities of the trio who go for Chandan Jatra are **Sri Madan Mohan, Ramakrushna, Bhudevi, Sridevi, Sri Lokanath, Markandeswar, Nilakantheswar, Jameswar and Kapalmochan.** In a coloureful procession these representative Gods go toNarendra tank. Some Sankirtan groups join in the procession making it more attractive. After 21-day festivals are over, the boats are sunk in the pond for the whole of the year. This day wood work of Chariots of car festival starts.

In Bhubaneswar the **Chandan festival** continues for 22 days. Two *Chapas* (boats) which are sunk in the pond all the year except this period are called **Nanda** and **Bhadra.** Deities of Lord Siva of villages around Bhubaneswar also go to boating with much pomp and ceremony. These villages are Rangamatia, Gadakana, Damana, Patia, Kalarahanga, Kalajhari, Barimunda, Kalyanapura, Mancheswar, Chakeisiani, Sameigadia, Pandara, Rasulgarh, Laxmisagar, Jharapada, Baradaga, Baramunda, Birabandha, Kolathia, Ghatikia, Aiginia, Dumduma, Pokhariput, Sundarpada, Kapilprasad, Balianta, Balipatna, Nuagaon, Naharkanta, Nayapalli, Palasuni, Bomikhal, Khatuapada, Tamanda, Sijua, Patrapada, Chandaka, Mendhasal, Sara-kantara, Malipada and Syampur. (Fig. 30)

Devasnana Purnima:

On the **fullmoon day** of lunar-month Jyestha (May-June) the festival of Devasnana Purnima is held. Here the idols of **Lord Jagannath, Balabhadra, Subhadra and Sudarsan** are brought from the sanctorum of the temple to bathing Mandap where annual ceremonial bathing rituals take place. 108 pitchers of consecrated water is used to bathe the deities. This day after bathing the deities are ornamented in the guise of an elephant **(Hati besa).** For this ornamentation Raghab Das Muth at Puri supplies dresses for Lord Jagannath and Maa Subhadra. For Lord Balabhadra the dresses are supplied by **Gopal Thirtha Muth.** Next day of Snana Purnima, the devotees worship "***Patidian***", **Narayan (Jagannath), Bhubaneswari (Subhadra) and Vasudev (Balabhadra)** in the temple. During this time **Annabhog** is given to the "**Patidian**"(Fig. 33)

Akshaya Trutia:

On the 3rd day of bright fortnight of lunar month Baisakh (April) Akshaya Trutia festival occurs. A day of luck, prosperity and wealth, this day echoes as an auspicious day for the communities in the State as well as the country. This day the farmers go to the field early morning and sow paddy seeds after ploughing with rituals of worship. Beginning of any good work starts on this day. In Puri this is the first day to start building of **chariots** of Lords (Trio). **Chandan Jatra** of deities begins this day. They play *chap* (boating). (Fig. 34)

Suna Paita:

On the **fullmoon day of lunar month (December) Pusa,** Suna paita festival is held at Puri Gajapati Maharaja's palace. The prominent, learned Brahmins of **Sixteen Sasans** come to the palace and bless the Raja who is glorified by this.

Sudasabrata:

Sudasabrata is an indigenous festival of Odisha. If Thursday falls on Dasami of bright fortnight, the festival is observed by married ladies for welfare of the family. But a beginner starts this Brata when Thursday falls on **Dasami of Margasira bright fortnight**. As a token, a married woman is to tie a cotton thread in her right arm always. (Fig. 35,36)

Janmastami:

Janmasthami, the birth day of Lord **Srikrishna** is another famous

festival observed in all the Vaisnavite temples. This occurs on the **8th day of dark fort-night of lunar month of Bhadrapada** (August). Devotees fast throughout the day and break it only after the symbolic birth of Lord Krishna takes place at mid-night. Cowherd (Yadav) community rigidly observes this occasion. (Fig. 37,38, 56)

Ekadasi Observance: (11th days of a lunar month)

In an Odia calender year 24 Ekadasi days are observed by Hindu widows strictly. But a married house-hold man or woman can observe only Sukla Ekadasis. As per scriptures Osha or Brata is to bring happiness and fortune. But by observance of ***Ekadasi*** one will earn *Punya (eternal bliss).* On this day one should be sacred in soul and mind. He must forget slumber, sex, drinks, violence, lies, theft, greed and anger etc. The names given to these Ekadasi days by the scripturers are - *Uttparna, Mokshyada, Safala, Putrada, Satatala, Jaya (Bhoumi), Bijaya, Amalaki, Papamochan, Kamada, Baruthini, Mohini, Apara, Nirjala or Bhimaseni, Yogini, Harisayani (Padma), Kamika (Kamada), Putrada, Aja, Padma (putrada), Indira, Papankuksa, Rambha and Prabodhani.*

Mahalaya:

The **new moon day (Amabasya) of Aswin** is called Mahalaya. On this day people pay tribute to forefathers. On Mahalaya Amabasya day, oblations and other obsequies are performed for all the departed souls. This festival is nothing but a means to show our deep gratitude and respect for our ancestors and in turn, invoke their blessings for our peace and prosperity. (Fig. 39)

Kali Puja:

On the new moon day (Amabasya) of lunar month of Kartika (Nov) Kali Puja is observed with great fervor in Odisha. In towns, mainly at Cuttack, *Kalimedha* (tableaus) are made and worshipped in a grand manner. This day Dipabali is held by lightening lamps and fireworks. This night the Hindus show light to the sky for return of their ancestors to heaven who had already come in Mahalaya i.e. the black moon day (Amabasya) of Ashwina. In rural villages, the ritual of calling of ancestors takes place after offering cakes with family members and neighbours. To show light to the sky,

four sugarcane pieces and four *Kaurnia* sticks are lighted with help of ghee-soked thread invoking ancestors to return to heaven.

In Bhubaneswar **Sukhmeswar Siva temple** is regarded **as Padagaya** where people gather to offer **Payashradh.** Dipabali (Kartik Amabasya) **is the only day** when all people give Pindadan calling their ancestors showing light as *"Badabadia ho Andharare asha, Alooara Jaa, Baisipahachare gada gadau tha"*

Diwali:

On Kartik Amabasya people observe Diwali. Diwali, an auspicious occasion is celebrated with great fervor and gaiety all over the country as it marks the return of Hindu God **Lord Ram** to Ayodhya in northern India after his victory over Ravana.

On the occasion of Diwali, people decorate their homes with lights, flowers and earthen lamps. In the city there seems to be more awareness about protecting the environment. People look forward to light up their homes with earthen divas (lamps) and candles.

Lighting of traditional diyas is remarkably important. A lighted earthen lamp is considered to be one of the purest objects in vedic rituals, as it consumes all impurities and yet remains pure. It has been used as a symbol to explain the essence of Vedas by many sages and spiritual leaders. Hindus consider diyas as the symbol of knowledge, happiness, peace, wisdom, truth and prosperity. They are seen as beacons leading to spiritual path. Diyas encourage everyone to choose the safe path in life that leads to serenity of mind and soul.

However, diyas have got a different significance during Diwali. Diwali connotes the victory of truth over falsehood, good over evil and light over darkness. Fire works are almost very important in Diwali. It is also celebrated in honour of Lakshmi, the Hindu Goddess of wealth and prosperity. It is believed that Lakshmi, signifying prosperity, comes into those homes that are clean and well-lit.

Rangoli is a traditional art form that women specialize in. It is painted on the floor at doorsteps of households, the medium being coloured rice powder. Traditionally made by women, Rangoli holds a lot of importance during Diwali, as one can find in every household

women getting ready to decorate their houses with colourful designs.

Rangoli is designed to welcome guests and is also a welcome note for Gods and Goddesses who are invited to visit and shower their blessings. It is believed that on Diwali, the entrance of every house should be decorated with a charming Rangoli to welcome **Goddess Lakshmi.** Diwali is synonymous with firecrackers, over the years. In Odisha village **Nalabanta** of Ganjam district which is called **Sivakasi** of Odisha manufactures most of the fire crackers. (Fig. 40,41)

Habishalis in the month of Karthik

Considered as the holiest of all months, Odia women, especially widows, eagerly wait for Kartik to reinvigorate their souls with divine fervor.

As the month starts, women in large numbers from across the State throng the holy city of Puri with the intention to spend the entire month in the service of the Lord by observing a fast and by performing other rituals which, in Odia, is termed '*Habisha*'. They stay in *ashrams* and *mutts* and the entire month passes off in offering prayers to Lord Jagannath. These devotees are known as '*Habishalis*' and they maintain a certain diet chart and, as a rule, shun many kinds of fruits and vegetables. Generally, they take the *prasad* once divine sacrament once a day prepared in Jagannath temple.

During Kartik, Lord Jagannath is considered as **Radha Damodar** as per the Vaishnab tradition. In the idol of the Lord there is a fusion of Radha Damodar and perhaps that is the reason why Habishalis in large numbers come to observe *Habisha.*

According to the Srimad Bhagavatam, in the holy month of Kartik, Akrura came to take Krishna and Balaram from Vrindavan to Mathura as per Kansa's orders. He halted at a place to have a bath in the Yamuna river. Akrura had Darshan of Krishna as **Radha Damodar** inside the river and was overwhelmed. Since then Krishna is also seen as an incarnation of **Radha Damodar.**

Even today, the belief is prevalent that the idol of Lord Jagannath is the fusion of Radha

Damodar and devotees come to Puri for this purpose. Puri is the abode of Lord Jagannath, the Lord of the universe and is considered a holy place. Similarly, Lord Jagannath is the incarnation of Lord Krishna. The Lord is worshipped as **Radha Damodar** in Kartik and this continues till *Panchuka* (the last five days of Kartik).

Certain itinerary and rituals are followed by the Habishalis. Before having a glimpse of the Lord, they take bath in the holy water bodies. A glimpse of the Radha Damodar '*besha*' of Lord Jagannath gives you salvation, so goes the belief, and that is why the elderly worship Jagannath at this time of the year. Shunning worldly pleasure, the *Habishalis* observe their rituals with utmost austerity, dedication and faith.

The women get up very early in the morning and take bath in a pond after which they enter the temple. They have a glimpse of the Radha Damodar 'Vesha' of Lord Jagannath in the sanctum sanctorum after which they return.

They then draw different patterns in coloured powder in front of the basil plant which they call 'Tulasi Choura'. The images of various Gods and Goddesses and those of various animals and birds are created in coloured powder. It is followed by the blowing of conch and offering diyas. They offer prayers to Radha-Damodar. The Habishalis who draw the image of a bird in the beginning of their fast make it fly with coloured powder on the last day of Kartik. After this ritual, they consume pure vegetarian food, chiefly Prasad. After that they go to the temple for 'darshan' of the Lord. They then listen to mythological stories or read chapters from various Puranas relating to Kartik. In the afternoon they savour the '*Mahaprasad*' from Anand Bazaar. They then offer the evening prayer by lighting a diya at the foot of a holy basil plant and take rest nearby.

The holy month of Kartik when ends, and with it ends, the hard work, dedication and commitment of a majority of Odia women who go through a grueling ordeal this month. (Fig. 42,43,44)

Kartik Brata:

Lakhs of devotees, mostly the old and widows throng the pilgrim city to observe the month-long Kartik Brata which begins on the 1st day of Kartik. During the month,

the people spend most of their time in chanting **Kartik Mahatmya,** a religious text. Fixing a lamp on a long pole in the sky is a unique event in this month. It is called **Akashdeep.**

The devotees take one vegetarian meal a day (most of them depend on Mahaprasad) and worship the holy Basil tree as the image of the Lord. In Puri early in the morning devotees take dip in one of the five holy ponds of the city.

As per the scriptures, the Kartika Brata observers should bathe in any of the Narendra, Markanda, Indradyumna, Swetganga tank and Mahodadhi offer prayers to the Sun God and then have 'darshan' of the Trinity at the temple. The temple administration fixes timings for of rituals of the deities to facilitate devotees to have their darshan. Huge quantities of Mahaprasad is cooked daily in special bhogs (offerings) to provide it to a large number of devotees throughout the month.

The last five days of the month, popularly called as *Panchuka*, are likely to draw more devotees who are unable to observe the month-long brata. These five days of the Kartik month are considered the holiest days. (Fig. 45,46,47)

Panchuk:

In the month of Kartik from Sukla Ekadasi to Purnima (full moon day) these five days are **Panchuk**. Those who cannot boycott non-veg food, try to take veg food these 5 days. Sukla Ekadasi **(Bada Ekadasi)** called **Hari Uthapan Ekadasi**, is the day on which Lord Jagannath completes his 4- month -long sleeping period. At Puri Lord Jagannath is dressed in Laxmi Narayan vesh. This is also called ***Thiakia* Vesh**. On Dwadasi day the deities are dressed in **Bankchud Vesh** or ***Vaman* Vesh,** on Trayodasi day **Trivikram** or ***Dalikia* vesh,** Chaturdasi day ***Laxmi Nrusingh*** vesh and on full moon day ***Raj vesh*** or ***Suna vesh.***

Kartik Purnima:

The fullmoon day of Kartik is called Kartik Purnima or **Rasa Purnima.** The month of Kartik is also known as **month of Damodar.** People worship Rai Damodar in this month. On fullmoon day the image of Lord Kartik called **Kartikeswar** is worshipped in

pendals and immersed the next day. In the month of Kartik *"Bhagabat path"* is done for a week prior to Kartik Purnima which is popularly known as **Hapta.** In the "**Hapta**" function the village head-man as a representative of audience takes **Habisarn,** i.e one meal a day. On the last day i.e. full- moon day all the villagers join a mass feast. Next day artificial boats are floated in ponds / rivers by women. (Fig. 48)

Anla Nabami (Kartik Sukla Navami):

It is a big festival at Sakhigopal, Puri district. This day the foot of Radha which is covered throughout the year, is shown to devotees. In Balianta and Balkati, **Radhapada** in **Nikunj Bihari temple** and **Madan Mohan temple** is shown to devotees respectively. In all parts of Odisha this **Radha Pada Darsan** ceremony is observed in all Vaishnabite temples. In some places people observe the festival by worshipping Vishnu under an *Anla* tree. (Fig. 50)

Diwali for Santals:

It's a unique Diwali celebration for Santhal tribals of Mayurbhanj. They worship cows during a three-day festival that starts on Diwali. **Bandana** is the biggest and most important festival of Santhals.

People assemble at the village headman's residence with drums and other musical instruments in the morning to play interesting games involving the cattle. The sheds are cleaned and smeared with cowdung water. Then *Alpana* or the traditional floral patterns are made on the floor with a paste of coloured rice flour on the cowsheds.

The tribals make 'bira' (a stack of paddy in a ball like shape) and these balls are then tied around the horns of the headman's cattle. The animals are then let loose. As they run carelessly, men shower rice beer and women throw eggs at them. As the cattle dash off, Santhal youths jostle to catch the last of the lot.

The belief behind this festival is that animals are integral part of life and have souls like human-beings. The festival of Sohrai in Santhali communities is called Bandana. Now, even the Kulha community is also celebrating it in most parts of the district. During the festival, besides offering prayers to the cows, the tribe also devotes a day for thanks-giving to

the Rain-God and Sun-God, for helping the community reap a good harvest.

Nrusingh Chaturdasi:

On the 14th day of bright fortnight of Baisakh (May-June) the festival takes place every year mainly at Nrusinghanath at Paikmal of Sambalpur district for three days. This festival also takes place in all Vishnu temples. Nrusingh is the **4th incarnation of Vishnu.**

Joranda Mela:

On *sukla chaturdasi of lunar month of Magha* (February) *Joranda Mela* popularly known as **Mahima Mela** is celebrated at Joranda in Dhenkanal district by the Mahima-cult devotees. People from far and near congregate and a big fair takes place for 3 days. On fullmoon day in all villages of Odisha *fire ceremony (Agipoda)* is celebrated.

Srirama Navami:

On the 9th day of bright fortnight of lunar month Chaitra (March – April), **Sriram Navami festival** takes place for nine days. The idols are dressed for different occasions from birth of Sriram to **Pattavisekh** after return from Lanka killing demon king **Ravan.** The places famous for fairs are Cuttack, Puri, Odagaon, Chaudwar, Jarasingho, Baragam, Betada and Bhimpur. Ramaleela Jatra is held for many days on this occasion. (Fig. 49)

Makar Festival:

On the 1st day of Solar month of Makar, (January) *Makar festival* takes place throughout Odisha including tribal people with great enthusiasm. The Sun God enters the orbit of Capricon. The devotees eat Makar Chaul (rice) soaked in water spiced with moong dal, molasses, coconut pieces. Two young people, when they become very close decide to have a Makar relation calling each other 'Makar'. The tribals go for **'Akhand Shikar'** this day.

Makar festival in North Odisha:

It is a mass festival in North Odisha. First day is called Makar Sankranti, second day Makar and third day is called Baundi. Agricultural year starts from this day. The village servitors like washerman, barber, blacksmith receive their annual dues this day. The sanctum of Barahatipur, Dhanabeni, Rasabantala, Chaka, Bhalughar of Keonjhar district; Debakunda,

Kesarikunda, Ramatirtha of Mayurbhanj district are full of devotees for 15 days. Light decoration, opera, music are part of the festival. Next day of Makar Sankranti the babies are given red **hot iron touch** *(chenka)* on stomach to save them from a disease called *Pliha*. Just like *Akhimuthi* in central Odisha on **Akshyatrutia** day, in north Odisha this function starts on second day of Makar. (Fig.51)

Bhaijiunita:

On the **8th day of bright fortnight of Aswin** (September – October, Durgastami day) *Bhaijiunita* is observed in western Odisha. The sister worships **Goddess Durga** on this occasion for long and happy life of her brothers. In return the brother presents new clothes and sweets to his sister. There is no restriction of age for women. married, un-married, young or old all observe this festival. (Fig. 52)

Magh Purnima (Agipada) :

The fullmoon day of lunar month Magh (January – February) is *Maghpurnami* and on this day the villagers do bonfire at the end of the village street. Fire is lit to a straw bunch and the boys are engaged in merry-making. This day **Joranda Mela** takes place by Mahima devotees at Joranda of Dhenkanal district and at **Khaliapali** in Subarnpur district. This day at Puri Jagannath temple Lord Jagannath takes **Gaja Udharana Besa.** In this Vesa Lord Jagannath with four hands, holds Sankh (Conch), Chakra, Gada, Padma and sits on Garuda.

Since 1979 the expenditure on this Besa is met from interest of a fixed deposit made by Smt. Illa Panda, a former M.P and Industrialist of Odisha.

Odhani Sasthi:

In Odisha the deities in the temples are dressed in winter clothes from the **6th day bright moon of Margasir** till 5th day of bright fortnight of Magha. This is done to protect the deities from cold. There are specific rituals and different coloured dresses according to week days.

Jama Dutiya or Bhatru ditiya:

In all Siva temples Jama Dutiya festival is held on the **2nd day of bright moon fortnight of Kartik** (November). Fairs are held for 2 to 3 days.

Sabitri Brata:

On the black moon day of Jyestha (May) the married women

observe this *Brat* for the long life of their husbands. Legend goes that **Sabitri** could save her husband Satyaban from the clutches of Jama, the Death-God. This day the father of the bride, sends *Kaudi (Bhar)* with cloth and several fruits to her father-in-law's house for *Puja*. On the other hand, if the bride is in her father's house the father-in-law sends *Kaudi* (Bhar) for *Puja* to his daughter-in-law's residence. Married ladies fast on this day and take fruits only. (Fig. 53)

Viswakarma Puja:

The Puja of Viswakarma, the Lord of Engineering is held on **Kanya Sankranti** of Solar year (September). All the staff of factories, workshops, engineering community make Puja of Lord Viswakarma. Where there is a tool or a type machine, there also *Puja is* done installing a statue of Viswakarma and next day immersing in water. It is generally a tools down day for factories and shops are closed. In every nook and corner of cities/villages, pendals with special decorations of lighting arrangements are erected on the occasion. The citizens offer *Puja* to their vehicles also. (Fig. 58)

Saraswati Puja:

This *Puja* is held on the 5th **day of bright moon fortnight of Magh** (February). Goddess Saraswati is worshipped for spiritual enlightenment, the greatest wealth to man. She encompasses learning, wisdom, knowledge and fine arts. Many children begin their formal education this day in primary schools. It is also customary to begin a child's education on this day. Clay idols of the Goddess are worshipped in schools and colleges by students. The immersion is done next day or the day after. (Fig. 55)

Chitalagi Amabasya:

On the **black moon day of Sravan** (July) a golden ornament is put on the forehead of the trinity at Puri which had been taken away during **Snan Purnima.** In rural areas cakes are prepared on an earth cutting instrument (*Hatakodi*) and the cakes are dug in the paddy field.

Budhi Bamana Osha:

On each Wednesday of lunar month of Bhadra (September) Budhi Bamana Osha locally called **Budhei Osha** is celebrated. Ladies put a *Sila* (a flat stone used for curshing spices) and over that they put turmeric pastes and shape

that to form of a woman which they take to be Budhei.

Bhimasena Ekadasi :

Eleventh day of Jyestha Sukla Pakshya (light fort-night) is observed as Bhima Ekadasi or Nirjala Ekadasi. The speciality of this Ekadasi is that no fruits nor even water is taken, although in other Ekadasies one can take fruits. Legend has that those who observe this Ekadasi, go to heaven after death. Observance of this Ekadasi is equivalent to all other 23 Ekadasis of a year cummulatively.Bhima of Mahabharat fame only observed this particular Ekadasi to earn Punya. (Fig. 54)

Vikram Sambat:

In the lunar month of **Chaitra Sukla Pratipada** (March) Vikram era starts. This day is treated as beginning of Hindu year. In South India Telugus observe as their 1st day of the new year. They call this day **Ugadhi**. Adding 57 to the Christian era we get **Sambat year.** On this Chaitra Sukla Pratipada legend goes that Lord **Sriram** became king of Ayodhya. **Lord Sri Krishna** selected this day for **Yudhistir** to ascend throne. Nabaratra festival of **Basantika Durga Puja** starts from this day.

Dittiya Osha:

In the month of **Aswin black moon fort- night Astami** (September – October) Goddess Laxmi celebrates this puja in her temple. The text written by poet **Purusottam Das** is read during the Puja. The people observe this puja and next day early morning *Ghanta Tarakari*, a curry of mixed vegetables numbering 38, is prepared and taken. (Fig. 57)

Khudurukuni Osha:

In the lunar month of Bhadrapad (September) on every Sunday **Khudurukuni Osha** is observed by unmarried girls for the welfare of their brothers. Goddess lion-mounted-Mangala is the deity to be worshipped. The girls worship a clay image calling it Maa Mangala. The story book written by **Gopinath Das** is read and devotees hear. In the past the people of business community were going on sea voyages to Indonesia. To save them from accidents in high seas this *puja* was done. Only Brahmin caste people do not make this *puja*. (Fig. 59,60)

Bhaumya Ekadasi:

On the **11th day of bright moon of Magh** this festival is held in all Vaisnabite temples. In Kantilo

of Nayagarh district and Madhabanand temple at Madhab (near Niali) this festival is observed in pomp and a big fair is held. On this day *Chalanti Pratima* of Lord Lingaraj along with **Parbati, Rukmini** and **Vasudeva** go to **Vimeswar temple** in procession. The deities take bath in the **Vima Kunda.** Legend has that the **five Pandavas** of Puranic fame made *Brahma Hatya* in Mahavarat war.To be saved from this sin they made *Puja* to Lord Lingaraj this day. After *Puja* rituals, the Lords return to the main temple. On the way Lord Lingaraj meets Lord Jameswar who happens to be His brother-in-law (Bhinoi). After return to the main temple Lord Vasudeva starts for Ananta Vasudeva temple on account of *Bada Ekadasi* and returns to Lingaraj temple after rituals are over.

Danda festival:

The coordination of Dance, music, perseverence, and invitation is called **Danda.** It starts in the month of Chaitra and ends on **Visuv Sankranti.** The God is **Asutosh Siva and mother Kali.** The duration of Danda festival continues for 13 days and in some cases 21 days. All the participants are called **Rusiputra** i.e. hermits, because they lead such life in this time.

It is a rich traditional festival all over Odisha in the month of Chaitra. The *Danduas* called *Bhuktas* play mid-day *Dhuli Danda,* in front of village houses. An amazing ritual takes place at the **Kamana Ghar** where Bhuktas (Danduas) are to made to swing on the horizontal pole uptside down. Their heads face the ground and knees are tied to the pole. The structure is set up above the *yagnya* pit. Later, when the Bhukta swings on the pole, resin powder is poured in the Yagna fire which flares up the flame. The Bhukta hangs in fire for some time after which he is laid on the ground and is worshipped.

After the **Yagnya,** Bhuktas perform **Pani Danda**, a ritual of cleansing their souls. They immerse themselves in the pond and chant prayers during this act. This ceremony marks the end of celebrations. **Danda Nacha** is enacted in the night to entertain the crowd. Dancers perform their show of the traditional drama in the village where they share the common feast with locals. (Fig. 61,62,106,107,108,109)

Somanath Brat:

This worshipping is done on **the sixth day of Bhadra bright moon** fortnight. If there is a Siva temple nearby called **Somanath**, Puja is done there, otherwise in the house near a Tulsi plant of **Brundabati Chaunra.** Flowers, Puja materials are used in the worshipping with hearing of Somanath Brat story. Ten cakes,ten flowers and ten fruits are offered to the Lord. A Brat is prepared by a thread having ten Khia (lines) and making ten knots.The worshippers fast whole day and take Prasad after completion of Puja.The Puja which starts this day is concluded on Vijaya Dasami of Dussera with many rituals. (Fig. 63)

Pahali Bhog:

It is a culture in Odishan temples. From **Dhanu Sankranti** to **Makar Sankranti** for one month early morning Bhog is offered in Sri Mandir. So also all the temples of Odisha follow this tradition. The story is that Goddess Laxmi goes to her father's house for which mother of Lord Jagannath gives an early meal to her son. The temple door of Puri Jagannath temple opens at 2 am and after all the rituals are over *Pahali Bhog* is given to the deities. In Pahali bhog 28 types of cakes are served in addition to *"Arna Byanjan"* such as *Kanika, Sada Anna, Dalama, Mitha Dali, Gajamung, Phala Shola, Gotasoli, Gota Baigan, Dahi Bhog* etc.

During this month of Solar year Dhanu, **Dhanu Muan is** also given to the deities. On the whole, the customs prevail in Puri temple and all the temples of Odisha irrespective of **Siva** or **Parbati** ,follow the same rituals. (Fig. 65,66)

Nuakhai:

Nuakhai is a harvesting festival. The first food grain offered to the God. Nuakhai is the biggest festival of western Odisha which is the earlier Ko-shalanchal or Koshal region. This festival is also called Nabanna, it means new food. This is the biggest function relating to farming and food. Literally Nuakhai means partaking of the first grains of paddy after harvesting the Kharif crop. After the people present the first crop to the God then they will take for themselves. This festival reflects the relation-ship between the nature and human being. Every year, the day and time of observance was astrologically determined by the Hindu priests.

The date and times were calculated in the name of Pataneswari Devi in the Bolangir-Patnagarh area, in the name of Sure-swari Devi in the Subarnapur area, and in the name of Manikeswari Devi in the Kalahandi area. In Sundargarh, Puja was first offered by the royal family to the Goddess Sekharbasini in the temple which is opened only for Nuakhai. In Sambalpur, at the stipulated auspicious moment the head priest of Samleiswari temple offers the nua-an-na or nabanna to the Goddess Samleiswari, the presiding deity of Sambalpur. Nuakhai is the agricultural festival and celebrated both by the tribal and non tribal. In Bolangir the people of Christian community also observe the festival in vogue is Nuakhai since Vedic time in this region.

As per oral tradition the festival was initiated in the 12th century AD by the first Chau-han Raja Ramai Deo, founder of the princely State of Patna, presently part of Bolangir district. In his efforts to build an independent kingdom, Raja Ramai Deo settled agriculture in many ways and made this festival vibrant only to promote agriculture. After the formation of Sambalpur region, Nuakhai played a major role in promoting agriculture which has now become a way of life.

Nuakhai is the festival of brotherhood and unity. Earlier the districts were observing nuakhai in different dates but since 1992 a common date was set and that is the **Bhadraba Sukla Panchami Tithi** after a similar effort failed in the 1960s.

After taking the Nua, all the junior members of the family offer their regards to their elders. Thereafter follows the Nuakhai juhar, which is the exchange of greetings with friends, well-wishers, and relatives. This sym-bolizes unity. This is an occasion for people to shed differences to rest and start relation-ships afresh. Those who are working and reading outside return to the native places to observe the festival. Nuakhai or Nabanna is a social annual event to celebrate and acknowledge the benevolence of Mother Earth in Western Odisha.

It is a custom if a person has completed Nuakhai goes to another village where Nuakhai is not taken, he will not touch food and water in that village. So normally one will not go to another village if *Nuakhai* is not completed there. It is the custom to take all sorts of cleaning the houses 15 days prior to the festival and wear

new clothes on the day of *Nuakhai*. (Fig. 64,67)

Bolbom ceremony:

In the month of **Sravan on Mondays** devotees of Siva pour water on the Sivaling. These devotees who bring water in two pots carrying in a *"Kaudi"* are called Koudia. In Odisha there are so many Siva temples. The Kaudias bring water from nearby rivers and pour on Siva Ling on Monday morning. All the Mondays are days of pouring water. The Kaudias select their Mondays. During the process of carrying water they maintain sanctity. No shoes in feet, to bathe if to go for urination, and so on.

Puri **Sri Lokanth**, Bhubaneswar **Lingaraj temple**, **Chandaneswar** at Huguli, **Ladubaba** at Sarankul, **Chandrasekhar** at Kapilas, **Nrusinghanath** in Baragad district and so many Siva temples are congregated during these Mondays of Sravan by large numbers of *Kaudias*. (Fig. 68,69,70)

Hari Sayana Ekadasi:

Out of twelve Jatras of Lord Jagannath at Puri, Hari Sayana Ekadasi is one. From **Asadha Sukla Ekadasi to Kartik Sukla Ekadasi**, it is called Hari Sayan or **Chaturmasya Brat** of the Lord. But for Siva **Asadha Sukla Chaturdasi to Katik Sukla Chaturdasi (Bada Osha)** is the sleeping time. During this sleeping time no auspicious functions take place.

On the 11[th] day of bright moon fortnight of Bhadrapad month there will be "Parswa Paribartan" (side change while in sleep) of the Lord. After evening worship (Sandhya Dhoop) is over, golden image of Srihari from sea house is brought to Srimandir and certain rituals are done.

Bali Trutiya:

This *Puja* is done by women folk on the 3rd day of **Bhadra Sukla Pakshya** for wishing long life of their husbands. In this Osha they stop taking meals/water from sunrise of Trutiya to sunrise of next day. Legend goes that **Maa Parbati** did this *Brata* to get **Siva** as her husband. Lord Siva is the main deity of this *Brata*. (Fig. 71)

Radhastami:

On the **8[th] day of Sukla Bhadrapad** *(Bhadra Sukla Astami)* is observed in all Vaisnabite temples as birth day of **Radha**, the consort of **Srikrishna.**

It is a big festival in Gaudia Monasteries. In Puri Jagannath temple traditions, on this day **Lord Sudarsan** on behalf of Lord Jagannath reviews the temple expenditure from **Lord Jameswar Siva.**

Baruni Jatra:

Baruni is observed on the 13[th] **day of dark fortnight of Chaitra** (March-April). On this day many people take holy dip in specific tanks and rivers. If Baruni falls on **Saturday** and in **Satavisha Nakshatra**, then it is called **Mahabaruni Jatra.** It is mostly observed in Cuttack and Balasore districts. At village Padmavati under Bhapur Block at Varuni pata devotees observe Varuni buda (dipping in river Mahanadi.In Ganjam at the confluence of Rusikulya and Badanadi people dip and make *Pindadana.* Dasaswamedh Ghat at Jajpur is famous for Baruni Snana (dip). So also at many places in Odisha *Baruni Snana* is observed.

Chadak Jatra:

Chadak Jatra is observed at Chandaneswar temple,Balasore prior to five days of Visub Sankranti. It is also called **Neel-Parab.** The temple is situated at Huguli under Bhograi Police station, Balasore. Many rituals such as marriage of **Kamina with Lord Siva** take place in this festival. About 20,000 people congregate here to celebrate the festival.

Prathamastami:

Prathamastami is observed on the **8[th] day of black moon fortnight of Margasir.** This is the day for the eldest issue in each family who is provided with new dress mainly from maternal uncle's family. Cakes and delicacies specially *Manda Pitha* are prepared in each family in honour of the eldest. (Fig. 72)

Bhagabat Mela:

It is observed during the **bright fortnight in the month of Baisakh** (April-May). At Bhagabat Ghar of the villages *Odia Bhagabat* is read in the evening. (Fig. 74)

Manabasa:

On the first Thursday after black moon (Amabasya) in the month of Margasira, **Manabasa** is done.

The previous night of Thursday, all the rooms of the house are decorated with *Chita* made by a paste of new raw rice. In the Chita, feet of Mahalaxmi, Lotus flower and elephant are shown.

On the Thursday in a particular room Mana or Laxmi is kept on a 16- Petal lotus flower. 'Mana' is made out of paddy *Sinsha* grouping together. The Mana is decorated just like a bride. After a lot of rituals, *Khiri* is done after Puja. This *Khiri or Prasad* is for family members only,but not to a married daughter or relatives. While worshipping ,the text of "Laxmi Puran" is read and all hear attentively. (Fig.75,77)

Naga Chaturthi:

Women worship the image of Naga and Naguni (Male and female serpent) near ant hill on the 4th day of bright fortnight in the month of Kartik in order to protect the family from snake bite. The farmers worship snakes as **Khetrapal** since the cobras protect the crops by killing the rats. (Fig. 76)

Bada Osha:

This **jatra** is observed on the 13th and 14th day of bright fortnight in the month of Kartik at Dhabaleswar temple situated in the middle of the river Mahanadi near village Mancheswar. A special type of Gaja (in the form of Linga and Nag) and *manda* are offered to the Lord as Prasad on Bada Osha or **Pitha Jatra**. Those who observe 'Bada Osha' do not take even a drop of water that day. This **Sukla Chaturdasi** day is called **Uthan Chaturdasi,** since Lord Siva completes his **Sayan period** (Sleeping time) and gets up. Sayan Chaturdasi begins on **Ashadh Sukla Chaturdasi.** (Fig. 73,78)

Bata Osha or Dandapanhara Osha:

This ritual of fast is observed by the mothers on the **second lunar day of dark fortnight** of **Pausa** at night on village streets in honour of Yama, the presiding deity of death. This is observed for the long life of children. The devotees fast on the ritual day from very early morning till the ritual is over late in the morning. The priest reads out the related mythological text that deals with the significance of this fast.

Shamba Dasami:

This festival takes place on **10th day of bright fortnight of Pausa** (Dec-Jan) and is devoted to worship of the Sun God. Legend has that Shamba, the son of **Srikrushna** and **Jambabati** who suffered from leprosy for his folly could get rid of it by propitiating the Sun God. The Puja is three -fold. In early morning fruits and sweets

are offered to the Sun. In mid-day Puja, Khechudi and Khiri Bhog are offered and in the evening sweet cakes are offered. (Fig. 79,80)

Tribeni Jatra:

On Tribeni Amabasya in the month of Magh, people take their holy dip in the river and go to nearby temples for *Darsan* of the deity. At Triveni Ghat in the river Prachi, near Banamalipur, devotees take a dip in the river and see Lord Beleswar. They also offer "*Pinda*" to their ancestors.

Trinath Mela:

The presiding deities are **Brahma, Vishnu** and **Maheswar.** There is no special date in the calendar for observance of this ritual. It is observed on any day generally at home in the evening. The devotees engage a Brahmin priest to perform the ritual who recites the text from a booklet called **Trinath mela.** (Fig. 81)

Jatrangi:

Jatrangi has come from the word **Jatra**. Only at Ladubaba Siva temple at Sarankul in Nayagarh district it is observed. It is a process of observing certain fourteen defined festivals. (See page 121)

Any person, men or women, can observe **Jatrangi.** When **Mahadeep** is taken to the temple top, the devotees take Prasad. *Sravani* is a cooked *Khiri* out of wheat flour prepared in the month of Sravan whereas Makar Chaul is prepared without cooking on this day of Makar Sankranti.

Rusi Panchami:

On the 5th **day of Sukla Bhradrab,** Rusi Panchami rituals are held in Puri temple. **Goddess Laxmi** getting orders from Jagannath, goes to Markandeswar temple situated on Markandeswar tank. This ritual is for **Dahaleela of Lord Jagannath.** In Markandeswar temple the text of *Rusi **Panchami Brat*** is read. Goddess Laxmi returns to the temple and other rituals are done. As a custom Gaudbad Sahi of Puri town makes all arrangements of "Daha Leela". (Fig.82)

Sasthi Puja:

On Sukla Sasthi of Bhadrapad women folk worship Goddess **Sastidevi** praying for welfare of their children.

Pua Juintia:

The festival of 'Pua Juintia' is celebrated on **Aswin krushna pakshya astami** to fortify the special bond between mother and the children. This will see mothers

across western Odisha fasting the whole day without water for the wellbeing of their children. They worship **Lord Dutibahana** in an open space splendidly decorated with *Aam Taran* (strings prepared with mango leaves) and flowers. The offerings include 108 duba (strands of green grass), 108 unbroken *arua* rice (non-boiled rice), the juinta (thread), jugar (made of puffed paddy) and tikhri (made of moong dal).

After a holy dip in a nearby river or water body, the mother breaks her fast, the next morning, after tying the Juintia to the wrist of the children. She also prepares a special dish from 21 types of vegetables and fruits, as mentioned in the mythology.

Legend has it that a woman failed to bear a child long after her marriage while her sister had several sons. After several futile attempts to kill her nephews, the envious sister finally succeeded in chopping off the bodies into pieces. But the separated limbs turned into 21 varieties of fruits and vegetables including coconut, sugarcane, peas, maize, pumpkin and apple. Later she regretted her action and prayed to Lord Dutibahana for forgiveness.

She was then blessed with seven sons. (Fig. 83)

Bael Jatra:

On this Mulastami day famous Bael festival takes place in Patanagarh in the temple of **Pataneswari**. From this day all Dussera Sodash Puja (worshipping for 16 days) takes place in the temple. Two lamps, one for the public and one for the king are lighted till **Dussera** is over. All these days are full of rituals. The Brahmin worshipping the Goddess maintains sanctity taking *Habisarna* once a day.

Rekha Panchami:

Bhadrab Krushna Panchami is known as Rekha Panchami. On this occasion, **Lord Gananath and Bhairav** (Mahadev) are worshiped in the evening. The sketches of the Lords are drawn on the front and back doors of the house. Bundles of straw-like-grass are prepared like braid of hair. Those, being attached with Sloka as follows, written on palm leaf are hanged in front of doors. Sloka:

"Ghantakarna Mahavir Sar-habyadhi Nibarana

Sarhopdrab Sanghat Bidravana Harapriya

Kanthe Yashya Mahaneela Bhusana Yashya Parnnaga

Tejansi Tashya Debasya Rakshyantu mama Mandiram

Yenobadha Baliraja Danebendra Mahsurah

Tena Twamapi Badhnami Rakshyamachala Maachara"

It is performed with prayer for protection of the house. It is also observed in **Shri Mandira** at Puri.

Rabinarayan Brata :

Some Oshas or Bratas are observed relating to Sun God Rabinarayan Brata is one of them. If Ekadashi Tithi falls on Sunday it is called **Rabi Narayn Ekadashi**, if observed called Rabinarayan Brata. But if Ekadashi falls on Sunday of Baishakha light moon fortnight it is called **Biranchi Narayan Ekadashi** and if observed it is called Biranchi Narayan Brata. The text of Rabi Narayan Brata speaks one can earn good luck and Punya if he or she observes the Brata. The Puja consists of flowers, fruits, Duba grass, rice and leaf of Barakoli tree all seven in numbers. The devotee is to fast whole day and take food next morning after offering prayers to sun God. (Fig. 84)

Manasa Panchami (Nag Panchami):

On 5th day of black moon (Krushna Panchami) fort night of Srabana the worship of snake-Goddess Manasa Devi takes place. The Deity Manasa Devi or Jagulei as it is also called is a clay image having three eyes and hood. It is well decorated. Cakes are prepared for worshipping. Then the image is taken to house of village barber. To protect the children this *puja* is done.(Fig. 85)

Oshakothi festival:

Possibly one of the most vibrant and oldest cultural traditions of the State, Oshakothi is a festival observed by peasants and fishermen communities across Ganjam District. The ritual witnesses a gathering of various folk artistes who pray to their Gods and Goddesses. The festival is limited to the district.

The rural ritual is held during the month of October where a temporary bamboo wall built for the purpose is painted by traditional painters. These paintings reflect the religious outlook of the village and the paintings accommodate all the local Gods and Goddesses of the village and the locality in a singular

vision. That apart ,various motifs from ancient tales of the country as well as from the Ramayan and Mahabharat are also painted. The paintings are done with a belief that they would help bring about a good harvest and ensure the welfare of the village. (Fig. 86,110)

Pusyavisek: (Devavisek)

It is an important festival observed on **fullmoon day of Pusha**. Legend goes that **Lord Ramachandra** became king of Ajodhya after coming from 14 years exile in forest. In Vaisnabite temples this festival is done in pomp and grandeur. It is said that Gods from heaven visit Srimandir this day. Raja of Puri celebrates Pusyavisek on the throne. (Fig.87)

Pandu Purnima:

The **fullmoon day of Margasir** is called Pandu Purnima. In Puri Lord Nrusingh visits four *Ashrams*.

Dhan Teras:

On the **13th day of Black fortnight of Kartik** Dhanteras festival is held. **Lord Dhanwantari**'s birthday is this day. He came along with Laxmi by churning of sea by "*Devatas and Asuras*". The festival holds a special significance for the business community due to customary purchases of precious metals. "The auspicious day is celebrated two days before Diwali. In the word Dhanteras, **'Dhan'** stands for wealth while **'Teras'** signifies the 13th lunar day of Krishna Paksha in the Hindu month of Kartik."

On this day, all decorate and renovate households, adorn entrances with lamps and colourful traditional motifs of Rangoli to welcome Goddess Mahalaxmi. Lord Dhanwantari, is the creator of **Ayurved.** Ayurved advises what to take and what not to take for the benefit of human body. (Fig. 89)

Giri Gobardhan Puja:

Giri Gobardhan Puja festival is held on **Pratipada of Kartik light fortnight**. Lord Srikrushna held the **Gobardhan mountain** in his hand to save the people of Gopapur from the wrath of Lord Indra.For this Lord Krushna is called **Giri Gobardhandhari.** People in villages this day, ascend hill tops in their villages to worship Giri Gobardhandhari. The Puja leads to fulfill desires. (Fig. 91)

Bakul Amabasya:

It is one of the Odia indgenous festivals. On the new

moon day of Paush this ceremony is observed welcoming the mango flower which blooms in this time. Special type of cakes called '***Manda Pitha***' and *Gaintha cake* are prepared and taken. Puja rituals are celebrated on the foot of blossoming mango trees. (Fig. 90)

Gostastami:

In the month of **Kartik on Sukla Astami** (Eighth day of bright fortnight of Kartik) people observe Gostastami festival worshipping "Gomata" (Cows). The cowherd community people (Yadabas) make *Abir* touch on the horn of cows, give garland of flowers, new cloth (Gamacha), and adorn a crown *(Mukut)* on the heads of cows and sing the songs of Nanda-Uschhab. The cows are given food liberally whether their own or other's cows. (Fig. 92).

Byanjan Dwadasi:

On the **twelfth day of Sukla Pausa,** Byanjan Dwadasi festival is held in all Gaudia monasteries and Srimandira at Puri. Legend has that Maa Jashoda gave varieties of curry to her son Krishna on this day. In all Maths / Monasteries curries are prepared to an extent of 506 varieties. Out of 506 varieties of food, 100 types of mixed curry, 50 types of fry, 100 types of cakes etc. form part. The offerings are made to the deities in a specially-prepared *khali* (leaf plate) of four feet diameter. (Fig. 88)

Parab:

To highlight the cultural tradition of Odisha, "Parab" is organized every year in Koraput district in collaboration with the Department of Tourism and Culture, Government of Odisha. It was first started in 1995 with a name "*Dangar.*" Next year the name was changed to **Parab.** Not only the tribal dances for which the region is renowned but also the folk dances and Odissi, the only classical dance form of Odisha is presented during this festival. The other highlights include exhibitions of craft melas, adventure sports like river rafting, mountaineering etc. Parab is not a festival for a certain community but for all. So all enjoy the festival. (Fig. 94)

Some Special Cultural Festivals



Jhamu Jatra at Ogalpada:

Near Janla, is temple of Lord Siva dedicated to **Mrugeswar**. While in normal **Jhamu Jatra,** fire walking, sleeping on thorny bed, rolling on hot dust of ground etc. are done in the month of Chaitra on Bisuv Sankranti all over, here in Ogalpada it is an exception. This is called **Sital Jhamu**. Such rituals take place on **Raja Sankranti**. The *Voktas* or *Patuas* are not only local people but also from distant villages. (Fig. 93,95)

Dayana Chori festival at Ghoradia:

At Ghoradia of Delang in Puri district Dayana Chori (stealing a plant called Dayana) is done in the month of Chaitra on the **13th and 14th day of bright fortnight**. The story is that although the Lord himself has committed the theft, but the gardener is arrested by the orders of the king. **Lord Radhakanta Deb and Radhamohan Deb** go in a decorated Viman to an improvised garden located at the bund of river Daya. Then the festival is concluded. Although the Jatra is held for 3 days, the fair continues for 10 days with melody and *Bhajan* programme, Gotipua dance, Sambalpuri dance etc. (Fig. 107)

Sahi Jatra at Puri:

Puri is famous for different festivals throughout the year and **Sahijatra** is one of most important festivals among all. This Jatra starts on Sriram Nabami of Chaitra brightmoon, the birth day of **Lord Sriram** and ends after 15days with Abhisek on **Baisakh 2nd day of blackmoon fort night.** Different "Sahis" (wards) take different roles of Sriramleela. Kalikadevi Sahi makes Sriram's birth festival procession, next day Harachandi Sahi does *Jajna Rakha and Sita Bibah,* Markendeswar Sahi does *Banabas Jatra.* (going on hermitage), Kundheibenta Sahi does *Mayamrug Jatra and Lankapodi*

is done by Dolamandap Sahi. Balisahi does *Setubandha,* and Ravan's death and last Jatra i.e. *Ramavisek is* done by Gaudbad Sahi. All are done chronologically. The dance of Ravan is very attractive with chorus to drums. This Sahi Jatra festival gives glamour to the city life. (Fig. 96)

Bhagabat Vasudev Melan, Laxmi Sagar, Bhubaneswar.

Although melan festivals are generally held in the month of Falgoon, this Bhagabat Vasudev melan is held on the **2nd day of Blackmoon fortnight** of **Chaitra** for 5 days. People have faith that they will be blessed with children in observing this melan festival. Now more than 12 Dola Vimans come from Bamikhal, Pandia, Kesura, Badagad, Jharipada, Oradhakanta, Rasulgarh, Bankual etc. to Laxmisagar. The main deity of this Dola congregation is **Patitapaban** of Laxmisagar. Deities of 7 Bhagabat Tungis also come here. In the melan field a big gathering is held in addition to a fair.

Tusu Jatra in North Odisha :

Members of Kudumi community across the North Odisha districts celebrate Makar Sankranti by worshiping Tusu Devi. This festival is also known as Tusu Parava in this part of the State. Tusu Parava starts a day prior to the Sankranti and culminates on the day with immersion of the deity. All the thatched houses are cleaned with cowdung and walls decorated with '*alpana*' for the festival.

Being an agrarian community, the Kudumi community worships Tusu Devi, a symbol of **Goddess Laxmi,** during Sankranti. On Sankranti morning, the tribal girls carry **Tusu Devi** on their heads to the festival venue in a grand procession to the traditional drum beats. People also take holy dip at **Ramatirtha, Kesarikunda, Vimakunda** and **Domuhani** on the occasion. Thousands of devotees from neighbouring districts congregate at the place and offer worship. As Makar is a mass festival in Mayurbhanj, the State Government declares a holiday. The festival marks the beginning of the new agricultural year and mouth watering delicacies are prepared from meat on the occasion. Later in the evening the villagers bid adieu to Tusu Devi by immersing in the ponds.

Bali Osha in Keonjhar:

Soon after Makar Sankranti every year **Bali Osha** festival is held in different parts of Keonjhar

district. It is an agriculture- oriented festival and people believe that they will be immune to all dangers and their cattle from diseases. This festival is held for seven days. First day sand is brought from nearby river. Village Dehuri first makes an image of Goddess in sand. It is worshipped and then sand is brought. Many rituals are there which are performed with faith and belief. Last day the sand brought on first day is dropped in river. Then after fire walking is observed like *Jhamu Jatra* on *Bisuv Sankranti*. This fire- walking is called **Khanda Mada**. It is believed that those who observe this festival are blessed with good conjugal life. After the puja, selection of grooms / brides starts.

Panchu Dola festival at Ranapur Garh:

This famous festival is held on the **5th day after Dola Purnima.** To the Badadanda *Melana Padia* of Ranapur Garh, 108 deities come in Viman from places around Ranpur town. Goddess **Mani Nageswari** becomes the head of assembly where above- mentioned 108 deities assemble. Before sunrise all the deities take their places in the *Badadanda*. All sorts of rituals of worship are done there. People from far of near come to see this *Devasava*. In the evening first the *Viman* of Maninageswari leaves the ground. After this all the *Vimans* start to go to Jagannath temple. There, all the deities are given *Dhoop* and honoured by a saree. Lastly **Dolagobinda** goes to Jagannath temple premises.

This is a 200 -year old festival started by Krushna Chandra Narendra Singh (Father -in- law of **Basanta Manjari Devi** who was Deputy Minister, Health in 1957. (Fig.107)

Kunkum Puja:

On last Friday prior to fullmoon day of Shravan, women folk of Telugu community of Southern Odisha observe Kunkum Puja ceremony and worship Goddess Laxmi for a good fortune. (Fig. 99)

Konark dance festival:

From December 1st to 5th Konark Dance festival is held. Classical dances are performed by the celebrated dancers of the country on open air auditorium, set amidst the casuarina grove with the Sun temple, a world heritage monument at the back drop. During the festival evenings the atmosphere is surcharged with rhythmic dancing beats and melodious tunes with the distant sounds of sea. (Fig.98)

Puri beach festival:

Puri, the abode of Lord Jagannath is famous for its 13 major festivals celebrated in a year. But the new tourist festival known as International Puri Beach Festival held from 23 to 29 November every year has come to light in recent years. It is organised since 1993.(Fig. 100,101)

Ekamra Utsav:

Ekamra Utsav is held at Bhubanaswar annually between January 6th to 15th which speaks of Odisha's best dance forms.

Kaling Mahotsava:

Kaling Mahotsava is held on 13th and 14th February annually at Dhauli. This reminds the valiant efforts of people of Kaling who resisted Magadh. Dance troupes from various states are invited to perform the martial dances here.

Loka Mahotsava:

To bring folk dances and music of Odisha to limelight, the Loka Mahotsava is organized every year in January for a period of three days in **Gangadhar Mandap** in the town of Sambalpur. The entire atmosphere of the town is surcharged with beating of *Dhols* and sweet melody of Sahanai.

Rajarani Music festival:

Rajarani music festival is held every year in February 13th – 15th in the Rajarani temple premises. The music is performed by renowned musicians of the country. (Fig. 102)

Srikshetra Utsava:

Srikshetra Utsava is organized annually at Puri from December 14 to 25. It presents a variety of cultural programmes, unique sand art, handloom and handicraft exhibitions and culinary extravaganza.

Odissi Sangeet Mahotstav:

Sangeet Sudhakar Balakrushna Das foundation organizes generally in March an annual fiesta of Odissi music-Odissi Sangeet Mahotstav each year to bring the music of Odisha and various issues associated with it to the fore. The festival is a big event of Odissi music.

Traditional games:

Even as the youth have a craze for high profile games like cricket and hockey, traditional sports have become a casualty here. Rural youth here have lost interest in traditional games like *Gudu, Kabaddi, Kelibadi,*

Rssitana, Nadiaphinga, Kho Kho and Chilolai (Puchi). There was a time when games like Kho-Kho, Gudu and Kabaddi were a craze amongst rural youth. Several competitions of these games were held in villages. Games such as Rasitana and Nadiaphinga were a popular sport during festivals like Nuakhai and Pushapuni. Similarly, Chilolai (Puchhi) was a popular game amongst rural maidens as it helped them to stay fit. Games such as Bagudi and Kansadi were very popular amongst women in western Odisha who played the indoor games during summer and rainy seasons. Players of these games required sound knowledge of mathematics to play Kansadi.

64-Jogini (Mahamaya) Mahostav:

At Hirapur under Balianta block this Mahostav is held at the site of 9th century old 64-Jogini temple for three days on 23rd, 24th and 25th December since 2007. From our country and abroad many renowned artistes take part in singing, dancing and classical performances.

Agricultural heritage at Jeypore:

If farm or agriculture tourism could be a new concept to provide a new experience to the travellers, then the Jeypore tract, famous for their rice varieties could open up new avenues to attract tourists from all over the world.

The region is famous for its biodiversity. More than 1780 varieties of local seed types and 126 rice varieties were found in the past.

The Jeypore valley in Koraput will be the most sought -after destination as it has received the honour from the Food and Agriculture Organization as among the globally important agricultural heritage systems. The heritage systems may not mean so much to the local tribal people, but if properly positioned in the tourism map of the world, the Jeypore valley could invite a major footfall from the foreign nations as it nests one of world's oldest rice varieties as some strains as old as 3,000 years. Two tribal representatives from Koraput received the organization's recognition at the inaugural session of the 99th Indian Science Congress in the city, but perhaps with the efforts of the M.S. Swaminathan Research Foundation, the dream project on rice genome could get such a world-wide acclaim.

The recognition for agricultural heritage site also comes with

six major characteristics – high-levels of biodiversity that play key roles in regulating ecosystem functioning and also in providing ecosystem services of local and global significance, agro-ecosystems nurtured by traditional knowledge systems and farmers' innovations, local systems of biodiversity, land and water resources conservation and management, contribution towards livelihood security, coping with climate change risks and promoting cultural and tourism values and ideas.

With Koraput being a store - house of nature's bounties, the new honour will be an asset in putting the region's claim over a possible farm or agri-tourism destination as only 17 places in the world are recognized before the traditional agricultural system of Koraput in Odisha.

The recognition of Koraput as an agriculturally heritage site will definitely boost its tourism potential. The honour is just like declaration of a world heritage site by Unesco. It is just like the famous Sun Temple of Konark on the Odisha coast, as far as the agricultural heritage sites are concerned. It is a great honour for the local people as they through sustainable agricultural practices, could preserve the traditional practices and conserve the plant diversity for ages.

Dakhin Kabat Puja (Worshipping of south facing doors).

In Balipatna area of Khurda district there is a special type of tradition called Dakhin Kabat puja.

On **Karkat Sankranti** day the sun starts morning to region of capricon. It means it is Dakhinayan of Sun-God. Doors of houses which are facing south direction are worshipped with certain rituals. The aim of this puja is to escape from the evil eyes of Yama, the **God of death** whose position is in south. The doors are cleared and *Chita* art is done on the surface of the door-shutters.

Odia Cuisine:

Pakhala, a traditional delicacy is a hugely popular dish, especially so during the summer months. It can be eaten stale or fresh, is savoured by the poor and rich alike and is lapped up at homes and hotels alike.

The reason why **Pakhala Divas** is celebrated on Wednesday is because March equinox falls on March 20 every year. The day marks the beginning of spring in the northern hemisphere, so goes the general opinion. Twice a year,

around March 20 or 21 and September 22 or 23, the sun shines directly on the equator and the duration of day and night is nearly equal in all parts of the world. So March 20 happens to be the perfect day to celebrate **Universal Pakhala Day.**

That said, there is no history behind the day. Most Odias eat Pakhala every day. March 20 is an occasion to promote Odia food, an integral element of which is Pakhala.

As soon as summer starts, we eat **Pakhala** both for lunch and dinner. Pakhala cools the body and relieves dehydration because it contains water, salt and curd.

There are two varieties available – **'Basi Pakhala'**, literally meaning stale Pakhala and **'Saja Pakhala'** or fresh *Pakhala*. 'Basi Pakhala' is prepared by fermenting rice overnight in water. One can eat it in the morning or the next evening. *Saja Pakhala* is fresh rice boiled and soaked in water and seasoned.

Both varieties are served with roasted potato or brinjal and fried fish or with all. People also eat fried *'Badi'*, a dried and preserved food item, as a crunchy side-dish. (Fig. 104)

Baisakhi Cultural festival :

A week-long **'Baisakhi'** national festival is observed from April 15 every year. Founded by former Chief Minister Dr Harekrushna Mahatab, the event is being hosted for the past 33 years by the cultural outfit **Chinta-O-Chetana.** The festival celebrating Odia New Year was conceived as a platform to showcase the myriad forms of performing arts of the State. It was later on made open to all kinds of arts tradition of the country. The event features solo performance by eminent dancers, group performances and concludes with staging of one popular folk art form on all days.

The main attraction of the festival is performance of Odissi, and folk dances like Sambalpuri, Gotipua, Ranpa, Danda, Ghumura, Daskathia, Ghodanacha, Pala and so on. Senior artistes and young talents from different fields are felicitated during the festival.

Lanka Podi Yatra of Daspalla:

The famous Lanka Podi Yatra and Ramleela starts with much pomp and gaiety on the occasion of Sriramnavami at Daspalla in Nayagarh district. The festival, which continues to attract the attention of admirers of folk culture

and mythology, reflects the rich tradition of our society. The spectacular grandeur employed in the representation of *Ramleela since 1802,the festival* had earned a historic fame.

With **Lord Hanuman** being the presiding deity, the shrine is called **Mahavir Khetra.** Another feature of the shrine is that the idols of Rama and Sita look like Krishna and Radha. The rehearsal for the Ramleela commences on Dussehra and continues till Ashokasthami. The play begins on Ramnavami. Ramayana is performed episode-wise for more than 10 days till a particular day - the end of Tuesday and beginning of Wednesday. The Ramleela artistes, who wear wooden masks portraying the characters of Ramayana, perform dance and deliver dialogues on open stage accompanied by traditional music. The background artistes sing songs for them.

Although episodes like *Shiva Dhanu Bhagna, Sita Vivah, Parshuram Bheta, Rama Banabasa, Sita Haran and Bali Badha* attract the attention of audience, people eagerly wait for the last episode - *Lanka Podi and Ravan Badha.*

The artiste, who plays the role of Lord Rama, fights with a 35-feet-tall idol or Ravan on the road that turns into an open battlefield for the day. Lord Rama shoots arrows at the idol of the 10-headed demon, which is built with crackers installed inside.

Singhapur Yatra (Jajpur District)

The idol of Lord Narayan Gosain in Singhapur in Jajpur district, which remains under water throughout the year, is taken out for public view on the occasion of Singhapur Yatra. People in large numbers throng the site to have a glimpse of the deity.

This has been a practice here for more than four centuries. The Lord's idol remains in a pond near Madhutirtha Kshetra temple and it is taken out on the occasion of Pana Sankranti for three days. After the festival, it is again immersed in the pond. Legends have it that in the 16th century, when Kalapahad, a Muslim invader, after destroying numerous Hindu temples and idols, reached this area, the then King of Madhupurgarh, in a bid to save the idol from the invader, hid it in the pond, say locals.

But the people and the King were unhappy as the idol remained under water. A few days later, Lord Narayan Gosain appeared in the

dream of the King and asked him to take the idol out of the pond for worship and then keep it back under water. This happened on the day of Mahavisuba Sankranti or Pana Sankranti. From that day onwards, the ritual has been in vogue. According to tradition, the King of Madhupurgarh first offers prayers to the Lord on the bank of the pond as Narayan Gosain is the presiding deity. After that, devotees take part in the ceremony.

Since 2007, the coronated Queen of Madhupurgarh, Rani Aparna Dhir Singh Bharadwaj has been offering the '*Seva puja and Pushpanjali*' to Lord Narayan Gosain. (Fig. 103)

Nine-day Hingula Yatra

The nine- day festival of Maa Hingula at Gopalprasad starts with religious fervour on **Chaitra Shukla Chaturdasi**. Thousands of devotees make a beeline with their offering to the Goddess of fire.

According to legends, the idol of the Goddess disappeared near river Singada at Goapalprasad while it was being taken to the Holy Kitchen of Lord Jagannath from Vidarbh. Later, the Goddess chose Singada as her residence and Sirmandir as her workplace. Since that day, the Goddess was being worshipped under a large tree. But in 1872, the then King of Talcher, Ramachandra Birabar Harichandan built a shrine for her.

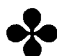
Sources said the temple priest observes special rituals for 21 days ahead of Hingula Yatra. During the fest, the Goddess appears as fire at a particular place at the temple. Every year, the place of her appearance keeps changing.

The Goddess informs the priest about the place of her appearance in his dream a day before the Yatra. Accordingly, the priest offers coal at the '**Holy Fire**' that represents the Goddess. Later, an applique, provided by the king of Talcher, is offered to the Goddess.

Subsequently, devotees offer cloths, coconuts, sweets, ghee, resin and other items to the Holy Fire. There is no discrimination of caste, creed and colour at the festival.

This year ie 2013, the Goddess has appeared at the rear side of the temple. Taking advantage of favourable weather, thousands of devotees have thronged the site. Alam, the idol that represents the Goddess, was taken out in a procession from the temple to the Puja Mandap. Several music and dance troupes participated in the Yatra.

Talcher King Rajendra Chandra Dev also offered *Purnahuti* to the deity. (Fig. 105)



Dance and Jatra









Introduction:

Odisha happens to be the only state whose history starts with the genuine documentary records of historic art such as dances, combats, music orchestra, festivals and plays. This is evident from the such edicts of Chedi Raja **Maha Megha Bahan Kharavel,** two centuries before Christ, which is preserved in Hatigumpha inscription of Udayagiri, Bhubaneswar. A short note on Odishan dances, Jatra and other folk dances is given below.

Odissi dance:

Of all the traditional dances of the state, the most important as well as the most famous is Odissi. Fifty years ago, nobody had heard about Odissi. Today more people across the world, both from the West and the East are aware of this classical dance. Odissi literally means Odisha. Most of the classical dances of India trace their lineage to Bharat Natyam but

Odissi can be distiguished from others by display of emotions and sentiments. Basic ingredients of Odissi are **Chouk** and **Trivang.** Odissi presents a rich display of grace and charm. Most of the dance themes are woven around stories of Radha and Krishna, the divine couple and Puranic stories of **Kavisamrat Upendra Bhanj** and other poets of Ritijuga.In most of the old temples especially in **Konark**, the stone images are in Odissi pose.

Classical dances are very energetic in spirit and extremely graceful. The performance of these dance forms requires delicate movements, figurative stances and expressive facial gestures evident from the engravings of various dancers and musicians on the walls of temples. One of the unique features of the dances of Odisha is that they are regarded as a form of worship, a celebration of life and as a gift of God.

Oddisi was recognized only in 1968 as a classical dance by Kendra Sangeet Natak Academy. Odissi created history when 555 artisties danced continuously for 28 minutes which included 525 Odia artistes, 23 artistes from other states of India and seven from abroad with same time with Laya, Tal. "Ghungurs" of 555 artistes portrayed in same sound. This entered in the Guinie's book of World Record. Previously there was record of 5 minutes of dance by 250 artistes.

Odissi was born a thousand years ago in the temples of Odisha, as a form of worship : an offering to the Gods, performed by **Devadasis** who dedicated their lives to the Divine. Later, the dance moved out of the temple and was taken over by *Gotipuas*, young boys dressed as girls, who turned it into a kind of gymnastics, although it still retained its original talent. But after the 16th century, Odissi entered a period of decline and disappeared for nearly 400 years.

It was only around the year 1940 that Odissi was revived by a number of Gurus, chief among whom were **Pankaja Charan Das, Deba Prasad Das** and **Kelu Charan Mohapatra.**

Apart from classical Odissi dance, many folk dances are in vogue since ancient times which is a source of popular entertainment in rural areas. During fairs and festivals such dances are shown by locals. (Fig. 1,2,3,4)

Gotipua dance:

The male Odissi dancers

brought this dance out of temple. Two boys or more in female costume dance and sing the songs of **Bhanjakabi.** Gotipua requires physical agility of the highest order. Ray Ramananda, Governor of Rajmahendri was a musician-dancer and dramatist who taught dancing to a group of boys selected to enact his dance drama **Jagannath Ballav Natak**. It was performed by Gotipuas. (Fig.5,7)

Ghanta Patua:

In the month of *Chaitra* one can hear the sounds of ***Ghanta*** followed by dancers called Ghanta Patua dances. Those who dance wear female constumes such as a scot or *Gaghara* and red - coloured Jacket. They wear ornaments in respective places of face and heads and hands, keeping an earthen pitcher with 8 moulds hands which is assumed as representive deity.The *Patua* dances with rhymes of *Ghant*. In each party 2 to 3 people belonging to Roul/*Mali* or *Sevak* are there. One man beats Ghanta, one dances and the third one collects rice given by villagers. In the Ghantapatua dance glories of Goddesses *Sarala*, *Hingula*, *Charchika*, *Mangala*, *Bhagabati*, *Chandi* etc are sung with rhythm of *Ghanta*. (Fig. 6)

Chaiti Ghoda:

On full- moon day of Chaitra people of fishermen community start *chaitighoda* dance. In a hallow horse- like bamboo frame covered with coloured cloth and keeping himself in the frame dance. It looks as if a man is riding on a horse and galloping.

Two horsemen dance with two horse frames. The black horse is of Goddess **Baseli** and the white one is of Goddess **Jhadeswari.** After making ritual worships the party goes to individual houses. The troupe consists of six people. Two people enter in the horse frame and dance. Two are *Chadheya* and *Chadheyani*, and one beats drum *(dhol)* and another *Mahuri* user. On fullmoon day of Baisakh the festival ends after all necessary rituals. The heads of horse are detached from the frame and kept separately after worships are over.

Communities of *Khatua sahi*, *Harachandi Sahi*, *Baseli Sahi*, Kumbharpada of Puri town do this cultural event in addition to other places of Odissa. (Fig.8,11)

Ghoomara dance:

It is a popular folk dance rendered at the time of fullmoon in

the month of *Bhadrah* in Kalahandi and parts of Sambalpur and Bolangir districts. This dance is performed by *Bankas* or *Paiks* who are recruited as soliders by the king of Kalahandi. Five to six male actors do ghoomar dance. Some beat an earthen drum and the others with music instruments such as *Jhanja, jhoomuk* etc, dance singing famous songs. All the dancers wear their indigenous costumes. (Fig. 9,10,12)

Mask dance:

It is one of the folk dances. In Bhanjanagar, Aska and Kabisuryanagar, Brahmapur of Ganjam district this dance is seen. The artistes use masks of tigers, lions, goats, deers, different birds and dance according to rhyme of change or *Dholki* and *Mahuri.* In the festivals of *Thakurani Jatra, Rama Navami, Dola, Sital Sastri, Sivaratri* these dancers go dancing in procession. (Fig. 14)

Kela Keluni Dance:

Kelas are nomadic class of people. The male actor with a *ghoodki*, an instrument with strings sings songs accusing his wife and female actor *Kuluni* dances with a handkerchief in one hand replying the charges of her husband. (Fig.17)

Ranapa dance:

This dance is displayed by cowherd community. Keeping their feet on two long bamboo poles they dance with remarkable skill in balance and to the accompaniment of *Dhol* and *Mahuri.* (Fig. 15)

Chhau Nata:

It is although not a drama, in its fuller interpretation it is a specialised dance drama. It is famous for its most coloured firite dance, the Chhau Nrutya which is highly stylised and set to choreographic framework.

This variety of dance is prevalent in Mayurbhanj, Nilgiri and Sareikala (now in Jhadakhand). The dance is performed exclusively by men. Most of the themes are drawn from Puranic stories. Use of masks by every character is a must for Sareikala Chhau whereas Mayurbhanj Chhau is fully devoid of it. Chhau dance is too hard to include women to play . Hence male dancers who are exclusively masculine play the role of women.

Traditional Mayurbhanj Chhau has two dancing segments Uttarsahi and Dakshinsahi. Dancers of both these segments worship ***Bhairava,*** an aspect of angry mood of **Lord Siva.** The

dance is performed during Chaitra festival every year which signifies the new year of Dia calendar Panasankranti.

Mayurbhanj Chhau is one such dance form that has incorporated at least 200 themes from the ancient mythology to give this dance a unique quality. With passage of time many of them are forgotten, while many are being revived or many more created as they go along.

The themes of these dances are derived from the inexhaustible sources of Indian mythologies, including great epics like **Ramayana** and **Mahabharat.**

The dancers showcase their fighting skills and fight in synchrony with the rhythm of the accompanying percussion instruments. Chhau dance lays great stress on style, form, movement and follows the fundamentals of **Bharat Muni's Natya Shastra** and **Nandikeswara's Abhinaya Darpana.** Thematically, Chhau draws the basis substantially from great epics like the Ramayana, Mahabharata, folk and tribal elements. The music, accompanying the dance, has its own soul-stirring rhythm. The orchestra generally comprises Mohuri, Chadchadi, Dhol and Dhumsa.

Another basic feature of Chhau is that it vividly illustrates the religious **diasphora.** The performers devoutly worship **Siva** and **Parvati,** two deities who play an instrumental role in shaping Tandava and the Lasya dance forms. Earlier male dancers who dress up to disguise themselves as women performed this virile dance. Today however, skilled female dancers have perfected the art of the striking the convoluted postures with seeming ease. But due to lack of patronage and support, no dancer is coming forward to continue with the dance form. For the first time in 1958 a female actor **Sulochana Mahanta,** an 8-year old girl of Chitrada, Mayurbhanj joined in Chhau dance. There was a huge gathering to see Chhau acting of Sulochana in Chait festival, 1973.

Chhau festival or Chaitra parva comprises two rituals- *Bhakta* and *Udajatra* which represent the end of Chhau festival. The unique association of Bhakta Nata with Chhau is presented in one stage to honour Lord Bhairava and Siva respectively. The devotees of Lord Siva maintain strict discipline by fasting but the devotees of

Bhairava sacrifice a goat for extra energy in the martial dance. (Fig. 16,18)

Chadheya Dance:

This dance is a part of **Dandanacha.** The male actor (Chadheya) who lives on killing and selling birds talks to his beloved who is called **Chadheyani** in songs. (Fig. 19)

Kela Nach:

The Kela community who are nomads live on this profession. The females climb on the top of a long bamboo and display difficult acrobatic feats. The males beat drums on the ground. People give alms. (Fig. 20,21)

Paik Nach:

It is a folk dance by standing army of bye-gone days. The participants display their chivalry by fighting among themselves, how to protect themselves from enemy etc.

Sakhi Nach:

Half a dozen boys in girl's costume dance and sing songs of poet **Bhanj, Banamali, Kabisurya,** all *"ritijuga"* poets. This is to collect money during Dussera festivals. They sing songs and dance is supported by music by the troupe.

Bagha Nach:

It is a part of animal mask dance. During *Thakurani jatra* in sourthern Odisha *Bagha nach* is important in the procession. Those who perform *Bagha nach* are to make "*Habis*" i.e one a meal only per day, slipping away from domestic life etc. (Fig. 22,23)

Sambalpuri Dance:

Since originated at Sambalpur the dance is called so. Here also males and females in Sambalpuri costume sing songs in Sambalpuri language and dance. (Fig. 24,24)

Puppet Dance:

The puppet dance is most liked by children. Professional people make the puppet dressing them in usual constume and make the show with sound recording.

Rama Leela:

It is a religious folk play. Two books are written for Rama Leela i.e. **Sriram Leela** by **Ananga Narendra** of **Bankoi** near Rajsunakhela of Nayagarh district. Another is written by **Vaisya Sadasiva** of **Ganjam.** The actors, wherever necessary, use masks such as for demon or monkey role etc. The master of the play continuously sings the verses and

the actor also sings in chorus and acts. The play is finished in one night or more nights as per demand. (Fig. 27)

Prahalad Natak:

It is a regular Indian classical play with a distinct and highly stylized traditional presentation. A central acting area with a pillar on one side and high wooden throne on the other side is essential. Two batches of musicians remain in attendance. While the chorous boys and main musicians take their place near the throne, another batch waits near the green room to lead the entry of each character in a ceremonial procession complete with fire works and crackers.

It is originated in Ganjam since three hundred years. The story is how **Prahalad** is tortured by his father **Hiranya Kasyap** because of his devotion to Hari and finally Hiranya Kasyap is killed by **Nrusingh** (incarnation of Vishnu). This play is peculiar with its dialogue, dressings and action. Completely it is a heritable play. (Fig. 28,29,31,32,34)

Suang:

Poet Vaishnab Pani(1882-1956) may be called the father of **Suang** culture. So also many poets like Gopal Das, Balakrishna Mohanty etc. have written **suangs** basing on Puranic episodes. The action, music, songs, archestra etc. are famous and peculiar. The actors wear dresses as required for the roles of king, queen, maid, servant, demon, hermit as the case may be.

Moghul Tamasa:

This folk play was written by **Bansiballav Goswami** of Bhadrak. The dialogue contains Odia, Hindi and Urdu languages. The play is full of humour. When Odisha was under Moghuls the Nawabs / Subedars while visiting Odisha demanded for specials gifts.

The drama goes like this: In his mission to collect revenue for the treasury, Mirza Saheb, one of the representatives of the Moghul emperor in Delhi, reaches Bhadrak in Odisha via Mathura, Agra, Kashi, Hazaribagh, Kolkata and Jaleswar. Passing through the town, where he decides to have a night halt, he comes across a large gathering of men and women at a **Siva temple** who had assembled for celebration of the **Mahabisubha Sankranti,** the first day of the Odia New Year.

Mirza Saheb ascends the throne-like platform raised for his visit near the temple and the local people come to greet him and offer

various services customarily. Among them are the local Zamindar, chowkidar, the sweeper, the **hookahwalla,** the **chatniwalla,** the **phoolwali,** the **paanwali** and even a Faqir who comes to bless the visiting dignitary. Some of them salute the Mirza and expect baksis (cash award) for their service and the Sahib obliges them.

Finally, the Dudhwalli (milkmaid) arrives on the scene. Mirza Saheb gets attracted towards this beautiful woman and asks her to stay back in his camp that night. The lady vehemently and courageously protests the lusty looks of the moody Mirza and as he attempts to move further towards her, a messenger from Delhi (the Totawalla who carries parrots for sale) reaches him informing the tragic death of his begum (wife) in a fire that engulfed their home.

Grief- stricken and heart-broken, the Mirza decides to go back to Delhi immediately much to the relief of the scared woman and the local people. And all of them start singing together in praise of **Lord Siva** who saved the chastity of the lady. Although the drama is confined to Bhadrak area, in Bhubaneswar now it is adapted by some artistes of A.G. office Bhubaneswar. This group acted this play nearly in 100 stages all over Odisha, and outside Odisha. (Fig. 30)

Jatra:

The Jatra or Opera is a further development of folk plays. It corresponds to folk theatre. In Ganjam and Nayagarh area it is called "Nata". The Nata is of two types. If the theme is based on *puranic* story it is called "*Puranic*". If it is historical or imaginary it is called "*Lilabandi*". Now Jatra is named to the "Natas" and the story is social. Jatra is performed on a simple stage with the spectators surrounding it all sides. The chorus and the musicians take their position off stage. In the stage there is a seat meant to serve various functions such as a throne, a bed or a wayside bench. Normally the Jatra operators of Cuttack or Balasore district only stage social dramas and at present lady actors are included. Prior to 1950 only male actors were playing the female role.

Theatre:

Theatre is an aristrocratic stage of "Jatra" or "Nata". Cloth screens are used in scenes supporting the sequence of episodes. Although the first moving

(Radhakrushna) theatre was in Odisha started in 1916 by Banamali Pati (died in 1928) of Balanga of Puri district, several proprietors started thereafter. During 1960s Annapurna A group, B group, Janata theatres became prominent. (Fig. 33)

Daskathia:

Daskathia is also a very interesting folk art form in Odisha. It is performed by two men, the singer and his assistant. The performance owes to its name to Daskathia (a musical instrument which is made of two small pieces of thick wood). The singer holds the two pieces in left hand and strikes in right hand. He narrates *puranic* episodes. (Fig. 35)

Khanjani Bhajan:

The Bhajan is meant for group singing, and Bhajan means singing in praise of God. The most popular Bhajan or devotional song is 'Khanjani Bhajana'. It is a group devotional song. Devotional songs are sung to the accompaniment of Khanjani. Khanjani is a percussion instrument, which looks like a miniature tambourine. The singer holds it in the left hand and plays with the fingers of the right hand. It is especially used by a particular religious sect called Alekh or Kumbhipatua. Mostly Bhajans by Odia mystics like **Achutananda** or **Bhima Bhoi** are sung. (Fig. 36)

Palla:

Palla is associated with worship of **Satyapir,** a God both of Hindus and Muslims. There are two distinct types of Palla i.e. *Baithaki* (sitting) and *Thia* (standing) palla. The Palla is an unique form of play presentation with a high degree of literary excellence.

Palla consists of a main singer supported by 4 to 5 supporting actors. The main actor *Gayak* hold a *Chamar* (whisk). One of the actors holds a *Mrudang* and rest *Gini* or *Jhanj*. The main actor, definitely a learned man who is thorough in Sanskrit and Odia literature. In villages if a person is blessed with a son or daughter he wishes to hold Palla to get blessing of **Satyapir,** the God. For this sixteen episodes called **"Solapala"** are written by poet **Karna** of Medinapur. When there is religious intention a Palla is held it is called **Manasik pala.** When it is for amusement it is called **Tamasik pala**. Palla is really a cultural show which imparts deep knowledge in literature. (Fig. 37).

Sankirtan:

Normally in each village there is **Sankirtan Mandli.** 15 to 20 people or more join the Mandali. Some use Mrudang and others "Jhanj". The *Gayak* means singer who sings from works of **Srichaitanya**. It is mainly devotional poem. In villages on the 21st day of a baby or 11th day of death of a person, the Sankirtan is held. Also on good occasions such as temple festivals, car-festivals such *Sankirtans* are done. Normally the devotees of *Gaudiya* cult of Srichaitanya do Sankirtana. (Fig. 38,39,54)

Janughanta:

A person binding a bell on right thigh walks with a bowl, asks for rice in villages. He is called **Janughantia.** He does not ask in individual doors, but walks in village streets from this end to that end, that too, only three times. The house holders come forward and give rice or cash in his *Tumba* (bowl). Some times two people come, one is called **Rama** and the other **Parsuram.** One goes from this end and the other from that end. When they meet there is a fight of words and actions. Lastly Parsuram is defeated and Ram wins. This culture is only prevalent in Ganjam and Nayagarh districts. (Fig. 40).

Dandanata:

Dandanata of Odisha is considered to be the oldest traditional form of dramatics. The name is derived because a "Danda" or a scepter is worshipped during the performance. Two phases of this performance known as **"Pani Danda"** (acquatic) and **Bhumi Danda** (Acrobatics) are done during the day time. Dandanata on the whole, is not a complete story drama but consists of loosely connected episodes in sequences where varying characters appear. They are *Prabha, Chadheya, Jogi, Kela, Patra Saura, Binakar, Baidhana, Shiva, Parvati, Krishna, Gopies* and also other characters of the society as needed. (Fig. 41)

Rasa Leela:

Associated with **Krishna cult,** Rasaleela happens to be the very ancient origin in Odisha. Poet (one of Panchasakhas) Achyutananda wrote 'Ras' in Odia which was performed through the country by a band of tour artistes whom he taught.

(b) Lagudinata is the enact-

ment of certain phases from Krishna's life done by the *Gopals* (cowherd community).

(c) Rahaskirtan is done by followers of Srikrishna cult irre-spective of caste and creed.

Radha Premaleela:

Following the footsteps of the Sanskrit text of **Geeta-Gobinda** of Jayadev with variations are usually found in south Odisha, **Radha Prema- leela** has remained to be a distinct form for its style, charm, and uniqueness and local flavour with full of music and lot of dances. This form is enacted by small boys and girls of less than 10 years of age.

Krishna Leela:

It is another form of presentation of devotional play relating to the various activities of **Krishna**. Once the artistes in make-up appear on the central acting area in a ceremonial procession with the retinue of musicians and chorus, they stay on there and do not need a green room. There is a *Sutradhar* who recites Sanskrit text throughout and also explains it. A lot of dancing, singing and acting is involved in the play.

Kaliya Dalan:

The subject- matter although forms a part of the theme from **Krishna Leela,** there are groups who specialise in this portion to such fantastic proportions that they have established a distinct style of their own. While open area is improvised to be a pond, sometimes cart wheel sides covered by screens, the pond with lots of lotus flowers and leaves turns to be the acting area. A lot of mechanical devices go into the making for artificial snake **Kaliya** to appear in the pond to attack Krishna while plucking flowers, finally bringing the huge serpent Kaliya to be crushed under him. (Fig. 42)

Ghudki:

Ghudki dance is a traditional folk art. It is name of a local musical instrument made of round hallow wooden cylinder with a piece of hide covering one mouth and played by twangs on the string running centre of the hide, the **Ghudaki Nabarang Nata** bears its name, because the master of the ceremony plays on it throughout. The group consists of 8 to 10 artistes who are all-rounders. They wear *Ghungur* (anklets) to add more **jingle** to their rhythmic performance. They do not need a green room and dress up or improvise everything in the midst of the spectators. A lot of singing,

dancing and humorous talks fill in the production which lasts 3 to 4 hours. (Fig. 46)

Bandinata:

It is found mainly in central and western parts of Odisha. It has less ritualistic formalities than those of 'Dandanata' and is performed by scheduled caste people mainly.

Bandi happens to be the nick name of the sister of **Chandrasena,** the husband of **Radha**. This **Bandinata** idealises the character of Bandi as against Radha in the game of love towards **Krishna** because it depicts the selfless sacrifices of her own utmost love towards Krishna in favour of Radha and her help which brought the pair Radha and Krishna together.

Bandinata is an outcome of the so- called hatred of caste Hindu-Vaisnabites who did not favour the low caste to join them in their Radha cult. The only musical instrument played with the Bandinata is the *Dhol* and it is really inspiring for the entire duration of the play which lasts for 3 hours with lots of dances, songs, action and humour. (Fig. 43)

Bharat Leela (Dwarinata):

The main theme of play is from the epic **Mahabharat** and depicts the circumstances under which **Arjun** is put to accept **Subhadra** as his wife. Bharat Leela is otherwise known as **Dwarinata** because of the main character *Dwari who not only acts as an interpreter of the play for the audience but al*so acts as the middle man in exchange of affairs and wordly duel that takes place between Arjun and Satyabhama.

A lot of question answer sequences mark the test of the merit and caliber of artistes, because besides the main theme, plenty of similies and extracts from Sastras and works of other authorities are quoted or recited punched with dances, songs with humour. Bharat Leela is very popular for the element of humour which brings roars of laughter from the audience time to time. (Fig. 44,45)

Desianata:

Desianata is an unique and ancient form of play presentation located in the undivided district of Koraput. Desia means 'local,' hence completely indigenous and its participants belong to the local

people irrespective of caste, creed or even tribe.

This traditional multi-coloured masket spectacle of **Desianata** brings in its fold every conceivable character i.e. Gods, Goddesses, animals, birds and human species, all other masks, never so widely exploited by any traditional dance or drama form in India.There are also characters who appear without masks, if it is the role of a common human being. The performance usually takes place during festivals like *chaitra parba.*

Sabda- Swar- Nata:

This form is located at **Kumvari** village of Barapali, Sambalpur and the institution which keeps it living was established in 1850 by one **Bhajaman Das who hailed from Sidhamula near Kantilo of Nayagarh district.** "Sabda Nrutya" is also a precious cultural wealth of the state. It is said, Sabda Nrutya is the crude form of Odissi dance. And more intresting is the fact that this dance form has been identified only in Kumbhari and no other part of the country, a fact confirmed by Odisha Sangeet Natak Academy and Odissi Dance Academy.

In Sabda-Swar-Nata the presentation of plays is in in regular common Jatra with central stage and spectators around. The themes are from mythology mainly from Krishna's life. The plays are highlighted by interludes of special dance numbers which are absolute classical dances of *Tandav* variety known as *Sabda Nrutya.* Sabda Nrutya claims 8 distinct **Tandav dances** such as **Siva, Durga, Kali, Ananda Vairab, Rudra and Narad**. Each Tandava has two *Swaras* which, in turn, have four *Pallavi* dances each. (Fig. 48)

Dhanu Jatra:

Dhanu Jatra which is a part of the celebration of Krishna Leela and continues for 11 days during the month of *Pausa (starts on Sukla Panchami)* and concluded on full- moon day reminds one of the descriptions of **Indra**'s banner festival mentioned in the first chapter of *Natya Sastra.* While massive spectacular theatrical presentations are a speciality of Jatra of Odisha, the Dhanu Jatra of Baragarh (Sambalpur) tops them all, in imaginative grandeur.

While elsewhere in Odisha a pond, a huge tree, its surrounding, a vast field, a village, a mile long street, have been improvised to be the acting areas, here in Dhanu

Jatra several villages and a town including a river turn into acting areas of the play.

While village Amapali turns to be Gopapur, and the town of Baragad as **Mathura** river "Jira" becomes a sacred river **Jamuna**. Besides other highlights Kansa's elephant ride in the streets of his kingdom, high stage *(manch)* where he falls and dies in his Durbar, everything is so well planned and improvised that perhaps nowhere in the world, a play has been made to achieve such a vast magnitude bringing that central goal in dramatics the unity, the team spirit and universal brotherhood. (Fig. 50)

Kendera Geeta:

Among the folk music forms in the state, **Kendera Geeta, Dhuduki and Khajani** are immensely popular among rural households. Normally folk songs are sung by Jogi (one who begs for alms) in the form of ballads with help of some musical instruments. The Yogis paint their bodies with sandal- based *tilak*, with various designs. They decorate themselves with garlands made of Tulasi (basil plant) beads. Along with the '*Kendara*' they carry a hollowed bottlegourd to keep the alms. The peculiar costume and a painted body help others to think of the philosophic aspect of life. The *Jogis* are called "*Chakulia Panda*" and normally they come for alms in the month of Kartik with a palm -leaf umbrella. They never go to individual houses, but roam in village streets.

The hand-held musical instrument used in Kendara generates melancholic tunes through the strings attached to it. The bow- shaped instrument with strands of hair from a horse attached to it makes friction with the metallic wires attached to other part of the device carried with left hand. The latter has a coconut shell at the end of the device which is covered by iguana skin. What stands unique in case of 'Kendara geeta' is the connection between the tunes and rural populace.

The song about a cow named 'Boula' which promised a hungry tiger to return from the cow-shed, after feeding her calf is quite popular. According to the ballad, the cow returns to be preyed upon by the tiger to keep her word. This story teaches the morale that truth is greater than life; soul is greater than body. The story is sung with so much pathos that

listeners cannot restrain their tears. (Fig.49)

Dhana Koila:

It is a part of culture of Ganjam and Nayagarh districts. One artiste may be male or female with the help of earthen pot covered with bamboo- made winnowing tray (Kula) and a bow and arrow sings the story of **Taapoi** and **Gobindra Chandra** in pathetic melody, which brings tears from eyes of the listeners. (Fig.47)

Dhumpa:

Dhumpa chorus is an ancient tribal folk art of Odisha that is proved from **Labanyavati** poem of **Kavi Samrat Upendra Bhanja** who has narrated as **Kannala Kahala Bijighosh Benu Dhumpa.**

Dhumpa was accompanied with other musical instruments like cymbal, *Mrudanga*, flute and harp. At present Dubi Tabla, Harmonium, Taborine and benzo etc. are being added. The chorus consists of 15 to 20 members at the orchestra.

It is one kind of musical instrument. It is prepared from the back of the trunk of the straight *Mai or Bhendia Mardan* tree. The bark itself is used as Dhumpa. It is extracted from the pith by manual method applying specific technique. After the bark is extracted it seems like a hollow cylinder or rubber pipe. It is of 5 feet to 7 feet in length, 4 inches to 6 inches dia and 1 foot to 1.5 feet circumference. The thickness of bark itself is about half inch around the hollow. The bark is extracted in rainy season only with the effort of 15-20 numbers of young stouts using an axe and a long rope. The bark is used for about 3 to 4 times until it is broken or the moisture therein exhausts.

Dhumpa was displayed in forests being hanged from bar that is supported by two poles on both sides or from the branches of the trees. 4 ot 6 kathias (drum beaters) with short sticks beat the dhumpa sitting on both its sides with equal numbers. A pot- bellied man sits with a stick at one end of the dhumpa. He simultaneously beats the dhumpa in one hand and joins it with his belly chocking its one end by pulling it in other hand. All these persons sing following the songs sung by the principal singer and ceate verse in a rhythmical manner. The dancers accompany with the singers. As a whole it is called **Dhumpa music**.

Late **Gadadhar Singh Samant,** the second son of Late

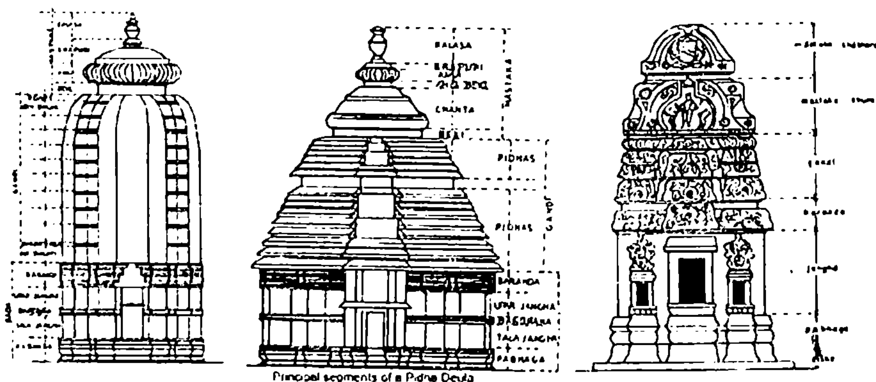
Samant Chandrasekhar brought the **Dhumpa music** to a reformative social status so that it could be displayed in the places other than forests. He added songs of his own. Those songs were composed and printed by **Samant Chandra-sekhar Smruti Mandir** while late Janaki Ballav Pattanaik was the Secretary.

The dwindling sound with typical verse of the music, as a whole touches the heart of everybody's merrimental sense. At times, it was spread all over Odisha Gadjats but now it has perished. The real dhumpa is in a half-dead condition at Khandparagarh. Although it is found in Ganjam district in a different manner, it is displayed with bamboos as seen in Gopalpur -on-sea beach festival. Perhaps there is support from administration. The real dhumpa at Khandapara would be confined to pen and paper only, if no patronage is extended on behalf of the Government.

Mangala Dance:

During the autumn season **Kalisi or Roul** carrying a well-decorated five- hand earthen pot on head, dances in villages. The pot represents Maa Mangala of Kakatpur as the *Roul* says. He sings songs depicting glories of Maa Mangala.





Principal segments of a Pidha Deula

Art and Craft









Introduction:

Odisha has had a long and glorious tradition of craftsmanship. Natural beauty is resplendent in her rivers and springs, hills and mountains, flora and fauna and valleys and lakes. Through ages the craftsmen of Odisha have been expressing their art and culture in an infinite variety of forms in the media like wood, stone, metal, grass reeds, bark, fibre etc. to satisfy their creative emotive urges, intellectual passions, the religious traditions, the philosophy, and the lores, beliefs and superstitions. These are symbolic of our cultural values and form part of our great heritage of art.

There are about more than two lakh handicraft artisans scattered all over the state who carry on their hereditary crafts through ages. Wherever possible they have been organized into co-operatives for streamlining their production and for better

management of their business with financial assistance and design guidance in the crafts.

Pattachitra Painting:

Pattachitra is one of the prominent treasures of Odisha which are made at Puri. "Patta" means "cloth" while "Chitra" means "picture". "Patachitras" are paintings done on cloth, produced in only a few villages around Puri, specially the **Pattachitra paintings** of village of **Raghurajpur** are done in a special style which can be recognized at once. The artist does not show people or objects, human beings, animals, trees, leaves etc. in a "natural" manner but in a "stylized" manner which has a grace and beauty of its own. Pattachitras are usually painted in very bright colours – mostly red, green, yellow and blue.

All Odia art – whether it be poetry, music, dance, sculpture or even cooking has grown out of religion. Lord Jagannath, the Supreme Ruler of Odisha, presides over every aspect of Odia life. Pattachitras were also born, more than a thousand years ago, out of the Odia's devotion to Jagannath. The '*Chitrakars*' (painters) who lived near the temple painted pictures of the Gods – mainly Jagannath, Subhadra and Balabhadra, but also Krishna, Ram, Sva, Ganesh etc. – which were sold to pilgrims who visited Puri and carried the pictures back to their homes in memory of their visit. The art of *Pattachitra* was passed down from father to son; in the early days, women were not allowed to paint but now women painters are common.

Preparing the cloth background, or canvas, on which paintings are made is a long and difficult process, done entirely by hand. A thick paste is made from tamarind seeds and other natural ingredients, smeared thickly over the piece of cloth and left to dry in the sun, producing a hard and shining surface. The paints which artists use are also produced from natural sources – different kinds of coloured earth or clay, rocks or minerals, sea-shells etc. and brushes are made from the hair of squirrels, mice etc. It takes a young artist, usually a child , many years to learn the art from his father or uncle. (Fig. 1,2,3,4,5)

Applique work:

One of the most important cottage industries encouraged by temple rituals was the creation of

applique work. It is the process of cutting coloured cloth into shapes of animals, birds, flowers and leaves and other decorative motifs and stitching them on to a piece of cloth that can be used in various forms. Village Pipili near Puri is the site for the appliqué created by artists, a few of whom have won national awards, for the wonderful craftsmanship. (Fig. 10,12)

Tarakashi (Silver filigree works):

Odisha's fine and delicate silver filigree work is one of the best in the world. Cigar boxes, Jewellery, baskets and decorative trays are some of the popular shopping items. It is Cuttack town where the silversmiths create these works. Elegant jewellery and exquisite pieces of Lord Krishna's chariot, Konark *chakra* and a variety of other silver ornaments are eye- catching and spectacular and a craze for modern fashion-loving folk. (Fig. 11)

Stone Carving:

Stone- carving is an age-old craft of Odisha. The descendants of the artisans who had built the temples have kept sculptural tradition alive through their hereditary craft of stone carving. The carved products include replica of temples, images of Gods and Goddesses, the Konark wheel and horse. The stone carvers apart from art objects, prepare different objects of modern living. (Fig. 13)

Wood carving:

Wood carvings of Odisha are equally popular like stone carvings. They differ from the artefacts of other states in so far as they are plain and shipping with smooth polish and without any paint or coating of lacquer work on them. Painted wooden toys of Baragarh, Puri are examples of folk craft which have ritual values. The brightly painted toys of Puri in shape of lion, elephant, horse reproduced from temple figures serve as mementoes for the tourists. (Fig. 14,16,19)

Horn works:

The bare remains of the dead animals are shaped to beautiful forms with mirror like polish. There are artisans in Odisha who create articles of daily use like combs, flower vases and pen-stands out of horns of cattle. The craftsmen of Paralakemundi and Cuttack skillfully produce arts of animals, birds and fighting bulls. (Fig. 15)

Lacquer work:

The lacquer work artists of Nabarangpur district, professionally *sankharies*, usually women, make quaint lacboxes, wall plaques and decorative toys by applying molten coloured lac. Among other beauties of this craft products are bangles, necklaces and toys which are generally in great demand. (Fig. 17)

Terracotta:

Potters of Odisha make earthen pots for use in various religious and social functions. Horses and elephants in terracotta are made to meet local demands during religious occasions. The potters also make toy samples of appealing figures of human beings. The terracotta toys are made in every part of Odisha and they bear the trades of the locality in which they are produced. (Fig. 18,20,55)

Mali (beads) craft:

Malis are worn around necks for all auspicious works. The male or female folk do Sankirtan, Bhajan and ceremonies with Malis on their neck. In Odisha, Redhakhol, Bhuban, Alanahat of Jagatsinghpur district, Sujanpur of Kendrapada district, Bihudipur of Patamundai Block are famous for making Mali craft. In Odisha two types of Malis are used, one is Malli Mali and the other is Bamboo Mali. Malli Mali was used by Srichaitanya of Nadiya and this is mostly used. The raw material for Malli Mali is Srimallika creeper. This plant is collected by artisans from different places and soaked in water for 15 days and then processed to make beads and then strings are prepared for sale. (Fig. 22)

Handloom and other fabrics:

The most popular item in Odishan handicraft is the handloom *saree*. The *sarees* come in varieties of design and colour to suit every text and colour. Sambalpuri cotton *sarees* have a smooth finish and distinctly original border. Fish, conch shell and flower motifs are woven into fabrics. "*Khandua*" "*Pata sarees*" have elaborate designs and a gloss which is attractive. *Bapta sarees* have cotton and silk, threads in work and woof. **Brahmapuri Pata sarees** are famous since a long time . ***Maniabandha*** village in Cuttack district is world famous for its handlooms and texiles industry and houses 891 clusters. **Bamakei Sarees** named after a village in Ganjam district is no less popular

for its famous "*Bandhakala*". (Fig. 21)

Golden grass and cane work:

The village artisans in rural areas of Odisha make best use of the humble straw materials like grass transforming them into beautiful things of use.

The female folk weave baskets, hand-fans and table mats, floor mats from golden grass (*kainch)*. The products are very much in demand by tourists and this testifies to their beauty, utility and lasting quality. Generally those who make items come from very poor class families and they make a living out of these since they have no agriculture lands. Introduction of plastic industry has hampered this profession to a great extent.

In the month of Jyestha and Asadha (May-June) this golden grass flowers. It is harvested in the month of Bhadrav and Aswin (September). In Kendrapada area Jajang, Patana, Kesapur, Sambalpur, Taranda, Barua, Jhinkodia, Itipur villages are famous for *Kainch* crafts. After a good processing of the grass it is made for different categories of household materials. Now self-help groups are preparing many items such as table cover, pen stand, pencil box, lamp set, egg basket, mat (sapa, masina), flower vase, cap, Tokei, Changudi, Manapedi, Gouni, Pachia etc. of 200 varieties. Marketing has to be arranged to dispose of the products. (Fig. 23)

Tribal crafts:

Odisha is very rich in tribal crafts. The wood carvings of Konds and Juangs, embroidery work of Dongria Konds, musical instruments of Santals, combs of Kutia Konds and Dharuas, carpentry work of Lanjia Saoras, bamboo work of Mohalis and *siali* fibre work of *Mankidias* area are worth mentioning. (Fig. 24)

Paper Mache:

This craft is flourishing in Puri town where there are more than twenty artisans engaged in this craft all the year round to cater to the needs of tourists. Out of waste paper pulp they cast out elephant, tiger, bear, deer, parrot, monkey, tortroise with nodding heads and limbs. These toys brightly painted in *Pattachitra* style are light, easy to carry. Elephant head with saluting trunk is also made out of waste paper for wall decoration.

Masks of mythological character are also made by these artisans for decorative purpose.

Bamboo Craft:

Bamboo plays a vital role in life and livelihood of the villagers in Odisha. It is used in house building, fencing, making of agricultural implements, different types of household implements and fishing implements. For generations they have been weaving magic from bamboo. In festivals where housewives congregate, household articles made of bamboos are sold usually. The makers both men and women folk prepare these articles by birth traditions. Normally these groups of people come from scheduled caste/tribes who make these household articles traditionally. Because they have no lands, they mainly make their livelihood on bamboo crafts.(Fig. 25,26)

a) **A specific bamboo craft** ***Talari*** : "Talaris", the locally made umbrellas are produced in the rural areas of Ganjam district. With change in farming methods, the change in choice for umbrella can be considered obvious. But it is pushing a traditional craft into oblivion. Not long back, Talari was an essential item for farmers, labourers, rickshaw – pullers and fishermen. Made of bamboo and leaves, it used to give protection from sun and rain. Since one can put it on like a hat and need not use hands, it was convenient for the labourers engaged in field work. *Pakhia* is another type of Talari whose size is a little bigger, but made of same materials. (Fig.27)

Golden thread (Coir thread):

Coir which adapts and takes the form of anything is a distinct material one wants it to be. It is hard and makes for a strong fibre but transforms itself into beautiful toys to amuse children and adults alike. From coming to use every day at people's homes to playing the role of the tough ropes used for pulling the famous chariots of Lord Jagannath, Balabhadra and Goddess Subhadra in the holy **car festival** in Puri, coir is surely a chameleon and multi -tasker in the truest form. The 'golden fibre', as it is also understandably known, makes for a perfect source of employment and business in Odisha with its enviably long coastline. Sakhigopal in Puri district is one of the biggest coir-producing areas in the country, providing employment to thousands of marginal labourers.

Coir products are not only cheap but eco-friendly. As it is one of the cheapest known natural fibres, craft-persons produce utilitarian items at a low cost.

The history of coir is as glorious as its present day status. Indian navigators who sailed through the seas to Bali, Malaya, Java, China and the Gulf of Arabia centuries ago used coir as cables. Arab writers have mentioned that coir was used to make a ship's cables, fenders and for rigging.

Coir has provided a security blanket for many labourers in the industry today but what is it that makes this fibre so special? It can survive for months floating on water bodies. Of all industrial fibres like jute, sisal, hemp, cotton and abaca, coir is by far the toughest. Various industries have come up across the country in order to utilize this tough natural fibre. The coir industry has also emerged as a major source of employment for thousands of people in Odisha. (Fig. 28)

Prabha making:

It is a 250 -year old art and devotion. The art of making *Prabha*, an exquisite hollow frame representing different **Goddesses**, has acquired the status of folk art. Deities made of bamboo sticks, thermocol and saw dust are used during the famous religious and marriage processions. Though the technique of making Prabhas is passed on from one generation to another, the art has lost its significance as there are only few families left in the trade. Only one Prabha is constructed at a time so that the artisan's consciousness gets submerged with that of the deity. Making one artifact at times takes more than a month and it costs around Rs 7,000 to Rs. 10,000. People who organize festivals take the deities on rent and pay about Rs. 5,000 for hiring them. These large images of deities are constructed on a special hollow basket- like structure made of bamboo sticks. These baskets are made only till abdomen and are mounted on a person, who holds the structure. A small hole in the abdomen helps one to see and breathe.

Several Prabhas representing 10 incarnations of the deity known as *Dasamahavidya* Kali, **Tara, Kamala, Bagala, Dhumavati, Chhinnamasta, Bhubaneswari, Shodasi, Matangi and Bhairavi** – are rented by local people.

The deities are taken to several parts of the State for

religious procession. The art form is also showcased in various art festivals outside Odisha. Earlier, traditional materials like spongy stem of 'shola' plants, resins of different plants, chalk powder, saw dust were used to build and eatch the appendages and face of the deity. Now, enamel smear is used in place of vegetable paints and experiment is also on to use plastic fibre boards instead of bamboo structures. *Prabhas* are also called as '*Bhesha*', '*Rathalu*' and '*Pamulu Boma*' in Ganjam area.

Pounding of paddy- *Dhinki*:

There was a time when there were no rice mills. People used to depend on "*dhinkies*," an indigenous device to get rice de-husked by manual means. This is an age- old method of preparing rice from paddy. In each village certain poor ladies who traditionally accept this profession called "*Kuteituni*" who accept one-eighth of rice they de-husk. Now in villages the "Dhinki" culture is gone. With the advent of mechanized rice mills, the traditional way of pounding rice on "*Dhinki*" has disappeared in many villages as power- driven husking mills replaced the old and obsolete method. However, despite the advent of modern technology, the demand for '*Dhinki*' rice in remote villages was good, while it has found a fast pick-up in urban areas. (Fig. 29)

Cowdung dolls:

Dolls made of cowdung is an ancient art in Odisha. Raw cowdung is pasted and given shape of animals and birds ie, horse, man, crow etc. Then these are dried in sun and given colour. Then these are sent to market. The dolls are light, cheap and helpful to environment. The size of dolls varies from 2 inchs to 10 inches. Poor people purchase these dolls for their children. Those who make these cowdung dolls are of Maharana castes and reside in village Chadeyapali of Belaguntha (Ganjam). They take their products to all places for sale.

Clay dolls:

Clay dolls no more are kept in show-cases now, but these dolls well attract children as these are finished with different colours. It is very cheap and made by professional ladies by adding husk, cowdung, ashes and saw dust. The dolls are then sun-dried. In all fairs one can find these dolls and children

purchase as the same are very cheap. These artists make images of different deities, animals, trees etc. The bigger size images such as Ganesh, Durga,Saraswati are made by this composition. (Fig. 30)

Cane craft:

House- hold materials such as "*Gauni*", *Nauti*, *Ada*, *boda* chairs, arm chairs etc. are very much in demand in rural areas. A Harijan caste called **Betara** prepares this by collecting cane (*Beta*) from nearby jungles. Now this craft is going to vanish from market due to non-availbility of cane plants although there is demand for such production. Banapur, Nayagarh (**village Kespania**) are famous for cane works. (Fig. 31)

Stoneware:

Popular stoneware articles include blackstone bowls and plates of Khiching, multicoloured stone statues and delicate soapstone statues. They are available in Puri. Grinding stoneware are also prepared for grinding rice and pulses. (Fig. 32)

Metal Craft:

Metal craft has reached a great deal of perfection in Odisha with some truly indigenous designs emerging from its craftsmen skill. The flexible brass fish of Belaguntha (Ganjam), brass images of God and Goddess and ***Handas*** of Kantilo and Kalisashi of Khandapada Tahsil are famous. The tribal families in Sadei berini, a village near Dhenkanal town produce an unusual craft familiar items like boxes, God, Goddess and lamps.

Bell metal craft:

Panasudha village bordering Kendrapara and Jajpur districts, Belaguntha of Ganjam, Bhusandpur of Khurda district, Kantilo, Khalisahi of Puri district are once popular for its bell metal craft (locally known as *Kansa*). Now, with the rise in demand for steel utensils, the flourishing bell metal kitchen- ware industry is fast disintergrating and the braziers are struggling for survival. Traditionally, bell metal utensils were used in the households as the metal was believed to have medicinal properties. They are stronger than steel. These days, trade in bell metal has become a seasonal business as it is bought only during the marriage season. The process of preparing bell utensils is difficult and it takes a lot of time to prepare. The braziers begin by mixing the metals together and working them into ingots, which are then heated

until they become malleable and beaten with a hammer into the desired shape for the kitchen-ware.

Once the utensil has cooled, tar is applied to the bottom of the vessel and the item is stuck onto the polishing machine. The metals, natural golden glow is maintained on the exterior of a vessel while the inside is polished to achieve a greater metallic finish. (Fig. 33,34)

A Craft for Granary Pudug (*Olia*):

Farmers make *Pudugas* to store paddy. In the absence of proper storage facilities, farmers do the traditional practice of storing food grains in *Puduga*, a temporary storage area made from paddy straw. Farmers prepare long ropes from straw and then an empty bundle is prepared from these ropes. Foodgrains are then rolled into *Pudugas* before cow dung is pasted over it to protect it from insects. *Pudugas* are made to store foodgrains during April, when the yield is over. Those who have no store rooms where finished crop can be stored use *Puduga* as an alternative mechanism. At least 500 gm of turmeric is mixed in every 75 kgs of paddy to keep the foodgrain free from pest attack. Some people also mix chilly and garlic with paddy for longer preservation. Separate *Pudugas* are made for theme-wise preservation of food gains.

Usually, farmers in the villages adopt *Pudugas* as a means of preservation of foodgrains but sometimes they also use it to store seeds. It is a safe method of storage in absence of any store room. Many farmers store paddy under *Khani* too. *Khani* is a method of storage of foodgrains particularly paddy under the ground. A pit is dug on the ground and is covered with straw. Later paddy is poured in the Khani and it is covered with mud. While *Khanis* are excavated to remove paddy before monsoon, *Pudugas* can be safely kept for years together. (Fig. 38)

Palm leaf craft

Palm leaf is the primitive device for writing manuscripts. Manuscripts, the century-old craft was once the cynosure of art lovers. But, due to lack of patronage and marketing facility, it is dying a slow death. Manuscripts of the 16th century illustrate the writing of **Gita Govinda**. Most of these are in the State Museum at Bhubaneswar. After the system of writing with pen has been practised, the art of palm leaf

writing has reached the point of extinction. Epics like **Ramayan** and **Mahabharat** were also depicted on palm leaves. Gradually local legends and folklore too found their way into the paintings. Horoscopes are traditionally written on palm leaves by professionals known as ***Nahaks.*** But, the palm leaf art is steadily losing its market. *Chatei, Binchana (handfan), Bhogei, Pakhia (one sort of Talari* to save from rain and sun) are made from palm leaves. (Fig. 39,40,41)

Ganjapa:

Circular playing cards created by Chitrakars are a collector's item. Vividly coloured, they depict a fine sense of traditional aesthetics.

This game is popular among men-folk of Sonepur, Bada-khemundi and some areas of the district of Puri. In the past, Ganjapa was made from skin of camel, ivory, back of tortoise, conch etc. and different war scenes were painted. But Odia artisans changed its scenerio by using scenes of religion in Pattachitra style. One eight-colour consists of 12 playing cards have four colour cards, but in Ganjapa there are 8 colours. Although Ganjapa play is not in vogue now like playing cards, but it is an interesting game. In Raghurajpur of Puri district and Sonepur, these cards are prepared mannually. In 1980 cost of one set of Ganjapa was Rs.20, but it is not less than one thousand Rupees. (Fig. 42,46)

Dhokra craftsmanship:

Dhokra is a traditional form of brass sculpture practised in different areas throughout Odisha. Mainly this is found in Nabarangapur and many areas of Mayurbhanj district. In the form of animals, bowls, and other ornamental objects, Dhokra has a wonderfully intricate, antique look gives the impression that it is made from tightly wound brass wire demonstrating their craft. *Dhokra* is made from brass or a mixture of brass and other metals, not by the winding of brass wires, but through a wax casting method.

First, a mud/clay foundation in the shape of the animal, bowl or other object is made and hardened by air-drying. Secondly a mixture of sal tree sap, mustard oil, and beeswax is made and allowed to cool into a stretchy, waxy substance. This substance is then stretched and folded or pressed through a hand press to form threads. The threads are applied to the clay base to form an intricate

design. Finally, an outer layer of mud/clay is applied over the wax design, leaving a hole to the outside. The piece is again air dried. A chamber filled with brass is attached to the hole. After intense heating, the brass melts and flows into the areas occupied by the wax. The wax evaporates. After cooling, the clay covering and inner foundation is removed. Thus, another beautiful *Dhokra* creation is born. (Fig. 43,44,48)

Solapith Craft:

Sola, a sort of cork -like reed is turned into various shapes with superb decorations by the master craftsmen of Odisha. The craft requires no complicated tools. Knives of different sizes and shapes, thread and needle are used. Earlier, paints made from natural sources were used and different shades of red and black were used. However, these days, artificial paints are used. Though all members of a family chip in, the fine work is done by main artisans (usually the guardians of the family). Earlier, these artisans used to make toys, decorative flowers in addition to masks and deities. Sholapitha is preferred to other similar artificial material due to its malleability, texture, luster and sponginess.

Artists prefer this material to create crowns, armbands and jewels used for adorning Gods and Goddesses. A large variety of flowers are made from shola. Crowns of deities are made in paper pulp with a paper decoration fixed on it. It is one of the most impressive forms of ornamentation. Other items that can be made out of this material are masks of deities, miniature models of elephant howdah and peacock boats. Festive season is the best time for these craftsmen to earn a good buck as most of the puja pandals want to decorate their pandals with shola craft. (Fig. 45)

Folk art: Jhoti

Folk painting is highly symbolical, and pregnant with deeper meanings of life. It has a performing aspect which makes it vibrant with life and continuity. The tradition is handed down from generation to generation and is reared at the hands of women folk. Far away from the rudiments of art and aesthetics, folk painting survives today in all its glory and freshness. Throughout the year the women perform several rituals for the fulfillment of desires which are known as *vara*, and *osha*. For each occasion a specific motif is drawn on the floor or on the wall. For

example, in **Lakshmipuja** in the month of November/December a heap of paddy or rice is drawn like a pyramid with receding finger tip dots given on the wall in pithau (rice paste). During **Durgapuja**, in the month of September / October, similar dots are painted on the wall with superimposition of vermilion on white. The combination of red and white signify the worship of *Siva* and *Sakti*. *Muruja* is created only on the floor with a kind of white powder obtained from the grinding of stones. *Murujas* are made from different ingredients green from the dry leaves, black from coconut shells, yellow from the petals of marigold flowers and turmeic *(Haladi)* and red ochere from the bricks. *Muruja* is generally used to draw *Mandals and Kothis* in rituals. But it has a special use in the month of Kartika (November) considered a holy month when widows observe penance and draw *muruja* near the *Tulsi* plant. Coloured *murujas* are used for symbolizing deities. To draw *muruja* one needs a lot of practice and the women folk of Odisha are the experts. The *muruja* is held in between the tips of thumb and the index finger and is allowed to drip systematically forming lines on the ground. To draw a Jhoti or Chita, the four fingers of the right hand are dipped in the Pithau and then moved on the ground with the help of the ring finger. A kind of brush prepared from the tree roots or twigs, tied with cloth is used to paint on walls. At times the pithau is sprinkled on the walls resembling the bunches of paddy.

The rituals are performed by married women in expectation of a son, fortune, wealth and by girls for handsome husbands. Different stories in prose and poetry have been formulated to observe these rituals. These stories are read, recited or told during the rituals. References to *chita*, *jhoti* and *muruja* have been given in these stories. (Fig. 47,49,53)

Masks:

Though mostly fashioned out of wood, masks occupy a dignified status. The wooden painted masks depict **Rama, Ravan, Angad, Rakshsya, Hanuman, bull heads, horse heads, Ganesh** etc.The wooden masks depicting the figure of Ramayan are very much folkish in form and conception. The paper masks are mainly used in "*Desiya Nata*" by Adivasis. (Fig. 50)

Ivory works:

Unlike horn works, this craft has a localised tendency under

patronisation of royal families of Odisha. Since the ivory horns are in vogue previously so many products are in royal houses and State Museum. The products are ivory palinquin, fan, button, bullock cart, ivory table etc. With prohibition of elephant killing by Government, the ivory products have ceased to be made. (Fig. 51)

Sand art:

In Odisha, a unique type of art form is developed at Puri, but it has spread all over the world. To carve a sand sculpture the raw material is only clean and fine grained sand mixed with water. With the help of this type of sand and with the magic of fingers an artist can carve a beautiful and attractive sculpture on the sea beach. (Fig. 54)

Primitive Rock Art

Odisha is fortunate enough as it has a great concentration of pre-historic rock art. The rock art sites in the state are distributed in the districts of Baragarh, Cuttack, Jharsuguda, Kalahandi, Khurda, Mayurbhanj, Nuapada, Sambalpur and Sundargarh. These districts account for the highest concentration of rock art sites because of their favourable geographical locations.

Rock arts contain fascinating stories of human civilization, life styles, cultures, beliefs and practices. The aesthetic sensitivity that was stamped in a rock art portrayed how the early man and people of different tribes and cummunities lived. Men took to the art form as there was no other way of recreating their feelings and emotions. Rock art is as old as human civilisation. It is called pictorial language, as the people of the pre-historic era took up the art form as a mode of communication.



Tribal Heritage









Introduction:

Tribes of Odisha, like all other tribes, live amidst forests surrounded by hills and depend on them for everything they require. The forest gives them food, tools to build homes, animals to hunt and wood to cook; and also musical instruments for entertainment. It is also the source of their indigeneous medicines.

Odisha has 62 distinct tribal groups that constitute about 23 percent of its total population , making it the largest collection of tribal people in a single State in the country. Each of these tribal groups have their own indigenous customs and continue to practise them even today.

It is needed to preserve the ethnic culture of the tribals. Though tourists are always happy to know how the primitive tribal groups are able to sustain their traditions and cultural heritage when the world is changing so fast, they cannot be

exploited. Tribals do visit cities and the Government is also helping and promoting to display their dances and crafts.

Tribal literature is, by and large, folk literature of the oral tradition comprising songs, tales, myths, proverbs, riddles and invocations. The tribal community has a song for almost every occasion conveying their changing group, emotions and sentiments describing community life situations and the seasonal changes. Though oral and not free from conscious efforts, the songs may, at times, embody some notable sentiment too.

Odisha is also the home to India's ancient civilization and most of it is concentrated around the eastern ghat hill ranges in the region of Koraput, Sundargarh and Mayurbhanj.

The tribal economy is, by and large, based on activities around the jungles. Food gathering, hunting and fishing continue to be the main source of livelihood. Though some of the larger tribes such as Santals, Mundas and Gonds have become agriculturists, the Juang, Bhuyan, Bonda, Saora and Dharua tribes follow the shifting cultivation practices. The Koya tribes are cattle -breeders while the Mohali and Lohara are simple artisans involved in basket-weaving and tool- making. The Santhal, Munda and Ho tribes have become involved in the mining and industrial belts of Odisha.

The tribals have a deep sense of aesthetic expression. They decorate their bodies with tattoo mark and occasionally point with white and red stripes. They profusely use ornaments like Bangles, Anklets, huge necklaces of shells, metal, stones, wooden tubes to cover up the breasts, hair pins etc.

Art and Crafts:

Tribal art is entirely folk art; it is the concern of every common man and woman in the community and does not admit of improvisation by an expert. The traditional architecture of the tiny tribal houses, gable or dome-shaped, has an eye-catching appeal of its own. The houses of the Santal and Ho tribes have their walls decorated in pretty colours and painted with figures of animals, birds and flowers. The doors of the Kondh houses are skillfully carved with traditional figurines. The Saora icons drawn on their walls are highly appreciated.

Tribal crafts are simple and artistic. The common items of manufacture are baskets, head dresses, textiles, combs, necklaces, bangles, ear-rings and articles with artistic speciality for use by tribal communities. Tribal art depicts the beauty and simplicity of their life. The continuity of tribal culture through the past, present and future is also maintained through tribal art.

Tribal Paintings:

Odisha has a rich tribal culture. The Sauras, the Kondhs and the Santals decorate their houses with motifs of flowers, birds and geometrical designs. The Saura paintings are intimately related to religious beliefs and drawn in order to appease demigods and spirits. On the occasion of animal sacrifices, the Sauras draw *ittals* on their walls. The themes of these paintings are usually dream sequences. A medley of objects such as a comb or even a bicycle may figure in modern Saura paintings. The Kondh wall - paintings are generally in the form of geometrical designs. The Santals also paint their houses with figurative patterns. (Fig.1,2)

Dance and Music:

Dance and music constitute an integral part of **Adivasi life** and are a permanent source of enjoyment and recreation. Every tribe has its unique pattern of dance and song, although some characteristic features are common to all. The musical instruments used for accompaniment are all indigenous: percussion instruments of different shapes and sizes like *badakatha* (large drum), *dhola* (small drum), *madala* and *changu* (tambourines) and several types of string instruments and wind instruments, flute, gong and clapper. While both men and women, old and young participate in the dance, the orchestra is invariably put up by the male members only.

The tribals worship a number of deities and celebrate many festivals which include *Guar* ceremony of Saora and *Magha parab* of Santal. The **list of 62 tribes** is mentioned here.

1. Bagata, 2. Baiga, 3. Banjara, 4. Bathudi, 5. Bhottada, 6. Bhuinya, 7. Bhumia, 8. Bhumija, 9. Bhunjia, 10. Binjhal, 11. Bhinjhia, 12. Birhor, 13. Bonda Paraja, 14. Chenchu, 15. Dal, 16. Desua Bhumija, 17. Dharua, 18. Diayi, 19. Gadaba, 20. Gondia, 21. Ghara, 22. Gond or Gondo, 23. Ho, 24. Holva, 25. Jatapu, 26. Juanga, 27. Kandha Gaud, 28. Kawar, 29. Kharia Gaud,

30. Kharwar, 31. Khond, 32. Kisan, 33. Kol, 34. Kolh-Lahara, 35. Kolha, 36. Koli, 37. Kondadora, 38. Kora, 39. Korua, 40. Kotia, 41. Koya, 42. Kulis, 43. Lodha, 44. Madia, 45. Mahali, 46. Mankidi, 47. Mankidia, 48. Matya, 49. Mirdha, 50. Munda, 51. Mundari, 52. Omanatya, 53. Oraon, 54. Parenga, 55. Paroja, 56. Pentia, 57. Rajuar, 58. Santal, 59. Saora, 60. Shabar, 61. Sounti, 62. Tharua.

Out of these 62 tribal groups 13 are **particularly vulnerable tribal groups (PVTGs)**, who have declining or stagnant populations, very low literacy, pre-agricultural level technology and are severely economically backward. The PVTGs are Bonda, Didayi, Lanjia Saura, Juang, Kutia Kondh, Chuktia Bhunjia, Saura, Paudi Bhauya, Lodha, Dongria Kondh, Hill Khadia, Mankirdia and Birhor. Their number would be around 90,000. They are spread over 12 districts. (Fig. 3,4)

Tribal festivals

Tribals observe many festivals throughout the year. Festivals like Jhati Yudha , Patakhanda Yatra, Tanku Parab, pushu pune, sandhi puja, chaiti para, benta yatra, nuakhai, keda parbaba, phaguna yatra, baishakha parba, baulani parba, galapui parba, dasara paba, uasa parba and manga jatana. Dances like dhemsa, rasika rinjodi, ghuduki , hinsa , gurundi , tidibidi, chherchhera, paniadhuni, mati mandar, gutapara by tribal youth including young girls and women give an uniqueness to these festivals.

The most popular festival in Malkangiri district is ***Badayatra***, in which thousands of devotees from across the district and neighbouring Chhatisgarh and Andhra Pradesh take part.

Saora

Saoras, one of the primitive tribes are widely distributed in Odisha. They are found mostly in undivided Kalahandi, Koraput, Ganjam, Dhenkanal, Phulbani, Mayurbhanj, Sambalpur and Bolangir districts. There are two groups among them: Lanjia Saura and Lamba lanjia Saora (who are most primitive). They are marathon walkers, expert hunters and climbers. The important festivals observed by them are **Raja- parba** and **Gamva Purnima Parab.**

Marriage ceremony of Saora women : unlike women of other tribes. They continue to belong to her father's family after marriage and not to her husband's clan.

Saora marriage is not an elaborate affair. They prefer to keep it simple. There are different forms of marriages prevalent in Saora society like marriage by arrangement, capture or service. However, the first is widely accepted and the rest are exceptions. Polygamy is widely prevalent. Saoras are of the view that if a person has a larger tract of field to clear he deserves to have several wives, as each wife can help him clear a patch of land, thereby boosting the financial status of a family.

The parents and relatives of the groom take the initiative in case of arranged marriages. The status of the two parties plays a very important role in negotiation of the marriage. The bride price is known as *Panshal* and the amount varies between Rs 60 and Rs. 80 and eight pots of country liquor.

The boy's father, accompanied by kinsmen, visits the girl's house with a pot full of wine. The approval of the proposal comes with the girl's parents on accepting the wine pot and drinking in the presence of some important people of the village. However, in such marriages, the opinion of the girl is also sought. Thereafter, the groom's father, accompanied by some kinsmen, visits the bride's house on more than one occasion with one or more pots of liquor. On such occasions, an arrow is taken and the engagement is finalised while on other occasions, the discussion on the bride price is settled before the marriage is finalized. (Fig. 5,6)

Bhumia :

Bhumia tribes reside mainly in the districts of undivided Koraput, Sambalpur, Phulbani and Ganjam. Being agriculturists, the Bhumias attach great importance to fertility rights. They have adopted Odia as their mother tongue. Usually the Bhumia settlements are located at the outskirt of villages. The main festival observed by Bhumias is Balijatra, during which elaborate fertility rites are observed. During festivals younger girls dance in a trance and act as a medium for a spirit called **Debatta. Hundi Debata and Budhimani** are chief deities. (Fig. 7,8)

Bhuyan :

The Bhuyan tribe is one of the primitive and important tribes of Odisha. They are mainly distributed in the districts of **Keonjhar, Mayurbhanj, Sundargarh** and undivided **Sambalpur district**. The

Bhuyans domesticate various animals like the cow, bullock, buffalo, goat, sheep and fowl etc. The main object in keeping cows is not for milk but cultivation and breeding. The principal festivals observed by the Bhuyan's are : **Magha Jatra, Amnua, Aswin Pardhi, Akhi Muthi, Asarhi Puja, Gamha Purnima, Nuakhai festival, Karama Jatra, Khala Puja festival, Rasa Purnima Parab.**

Gadabas :

The Gadabas are one of the most colourful and primitive tribes of Odisha. They are one of the early settlers of this country and trace their origin to the epic of **Ramayan.** It is said that their original home was at **Godavari** from which they have derived their name "Gadaba".

The Gadabas are seen in adjoining mountaineous tracts of Andhra, Odisha and Madhya Pradesh. In Odisha, they are mostly found in undivided Koraput district. Their population is maximum in Lamataput, Jeypore, Nandapur, Semiliguda, Sunabeda and Pottangi areas. They meet at the ***Gothar parba*** festivals. Boys and girls from different villages also meet at the ceremonial dances performed specifically for marital prospecting. The Gadabas domesticate local varieties of cows, buffaloes, goats, pigs and poultry. They do not breed cattle for sale or selling milk. The cows and buffaloes are used for ploughing. They do not milch cows, on the ground that this reduces the animal's strength. (Fig. 9,10,11)

Ho :

The Ho forms a major group among the Odishan tribes. They are mostly concentrated in the districts of Mayurbhanj, Balasore, Keonjhar and Dhenkanal of Odisha. Their important festivals are **Magha Parab (Desuli Bonga), Madhe, Kolon, Hero, Jommana, Baha, Batuali, Damuria** etc. They also observe Laxmi puja, Diwali etc in the manner the Hindus observe.

Omanatya :

The Omanatyas are mostly found in Sundergarh and undivided Koraput districts of Odisha. Manaito, Omaito and Omanatya are the alternative names of an Odia -speaking cultivating class of tribals in Odisha. They use a sacred thread because this privilege was conferred on them by the former Rajas. The main festival of Omanatyas are **Dhan Nuakhia,**

Dular deo puja, Pusa Punia, Chaita Parab etc. The Omanatyas live in small thatched houses in plain areas. They paint walls with red soil to give aesthetic look.

Bondas:

On some remote date Bondas took shelter in the wild Jeypore hills. The strange dress, appearance and the unfamiliar tongue they speak points to a different Astro-Asiatic language. The inaccessibility of their abode separates them from other tribes of the district.

There is every reason to suppose that the Bondas have changed very little during their long history and in them one can have a change of studying a type of character and its material expression that may be millennia old.

Bondas are the oldest tribal people of Malkangiri District. They live on the mountains at the height of 3000 feet. These people live in Bonda Hills under Khairput Block. They are mainly two types like **Ontal** and **Kilo**. Bondas are fond of podu cultivation and Bonda ladies help them in this job. In Bonda community the bride is older than the groom. Women of the Bonda community are half- naked. In the month of Magha, '**Patkhanda Yatra**' at Mudulipada is the main festival of Bondas. By nature Bondas are short -tempered and they get furious at the simplest thing and forget the relationship and commit murder. Murder is a simple thing for Bondas.Because of this many persons have been imprisoned for life at the Koraput Jail and due to this Bonda population has been reduced a lot during the last decade.

The Bondas call themselves **Remo** and they speak a very difficult Astro-Asiatic language belonging to Mundari group. Marriage is of two systems viz: 1) arranged marriage and 2) taking forcibly. For marriage **Saturdays and Tuesdays are auspicious.**

The Bondas are most primitive tribe who live in Malkangiri north west of river Machhakund of Malkangiri district. They are fiercely independent and aggressive. They live on hill tops and lead a most secluded life. Their interaction with other tribes is very rare. In Bonda society, the women enjoy a privileged position. Bonda girls generally marry boys five to

ten years younger than them. The girl looks after her husband as he grows up and he, in turn, takes care of his wife when she is old. Bonda men are brave fighters and are generally armed with bows and arrows. Among many festivals of the year, the most important festival for Bondas is called as Sume-Gelirak. Pujari or Sisa is the village priest, the Deshari or the medicine man-cum-astrologer and the Gurmai the Shaman. These persons act on behalf of the public at rituals.Unfortunately, the Bonda tribe is dying, there are less than 1000 Bondas left now. (Fig. 13,14)

Patakhanda Jatra of Bondas :

In fiftyone villages of Mudulipada and Andabahal under Khairput block of Malkangiri district the Bonda Community people reside. Each year on first Monday after **Magha Purnima** *Patakhanda Jatra* is held. They prepare themselves before a week of the Jatra. A cane made from a branch of *Salap tree* is prepared and they cane themselves with rythms of drums. Blood oozes out from the body by caning. This festival relates to a sword which fell in the ground from their queen in the past and the sword is called **Patakhanda.** So many rituals are done in this festival in sacrificing of birds and animals. (Fig. 12)

Salap Wine: Bondas are very much used to Salap wine. In ceremonial work Salap wine is much necessary. If a guest comes, he is served with Salap. A Bonda with **3 to 4 Salap trees** makes him rich. One Salap tree gives more than 10 *chanar* (flower). Each *Chanar* gives 10 to 12 liters of Salap for 4 months. When one *chanar* is old, the next one is milked. Per year a Bonda can earn Rupees one lakh or more. In a deep jungle a Bonda who discovers the first *chanar* of a Salap tree owns it. Height of a Salap tree is more than 60ft. The professional climbers are called **Jigidia.** (Fig. 14,15)

Gond :

The Gond tribe in Odisha live in Sundargarh, Sambalpur, Keonjhar, Sambalur, Bolangir, undivided Kalahandi, Phulbani and Koraput districts. They are warrior caste. The Gonds of Sundargarh, Sambalpur, Bolangir and a part of undivided Kalahandi district have been acculturated into Hindu society and have attained status of warrior caste. They know no other language except Odia. But the Gonds of Kalahandi, Phulbani, and Koraput are primitive tribe. They

speak Gondi, a dialect belonging to the Dravidian family. The acculturated Gonds live in villages inhabited by other castes and tribes. They live along with Kondh, Bhuyan and Gour. But the primitive Gonds live in homogenous villages. The religion of the acculturated Gonds is a system of tribal beliefs and practices mixed up with Hinduism as practised in the villages. But there are a number of Gods such as **Jangadeo, Lingodeo and Buradeo** who are entirely Gond Gods and are worshipped both by Hinduised Gonds and primitive Gonds.

The Hinduised Gonds worship the images of Jagannath, Krishna, Rama and participate in the Hindu festivals like **Raja, Holi, Makara Jatra** etc. Belief is with craft and magic is strong among Gonds. The Gonds sacrificed cows in recent past. It is also recorded that the Gonds used to offer human sacrifices especially to the Goddess Kali.

Koya:

The Koyas constitute the principal tribe of Malkangiri and most widely distributed throughout this area. The Koyas are very fond of hunting. Throughout the year they can be found in the forest in pursuit of wild birds, hares, squirrels and wild rats. The religious ceremonies observed by Koyas are mainly Bija Pandu, Koota Pandu, Bumuda Pandu, and Ikk Pandu.Koya ladies are well-dressed and hard-working. (Fig. 16)

Santal:

The Santal tribals are one of the oldest hill tribes of the state. They mostly live in Mayurbhanj, Dhenkanal, Balasore and Keonjhar districts. The Santals observe their festivals together at one place in the village, not separately at their homes. Santal women show their artistic talent by decorating their walls with different colours and drawings. The Santal houses are most picturesque among the tribals of Odisha. Their important festivals are **Erosim, Harialsim, Saharai, Salaipuja**. A special tradition in the month of Falgun is called **Bahabanga or Saliapuja.** When Sal tree blooms in Falgun, people start worshipping from 5th day of Falgun fullmoon day. (Fig. 18,30)

Mahali:

Mahali tribes are a branch of Santal tribe and are distributed in most of the districts of Odisha in small number. They concentrate in Mayurbhanj and Sundargarh

districts. The Mahalis are non-vegetarian and eat pork, mutton, fowl, fish etc. *Handia* is usually drunk and on special occasions like religious ceremonies, marriages and death rites. The festivals observed by Mahali tribe including Santals are **Baha festival, Bonda Manae and Magh festival.**

Juang:

Juang is one of the aboriginal tribes inhabiting in Keonjhar and Dhenkanal districts. They are economically backward but are culturally colourful. In the religious life of the Juang, *Mahaprabhu* believed to be the creator of the universe is the supreme God. *Dharam Devata* (Sun God) and *Basudha* are responsible for existence of the animal kingdom. *Thanpati* is the God of the village. Marriage is the most important event in the life of an individual. It is not only a biological need with sexual urge but also gives them a status in society. There are several methods of acquiring mates in the Juang society. Those are 1) Marriage by negotiation 2) Marriage by capture 3) Love marriage 4) Widow marriage. For dance they do not have specific dresses. They dance supported by *changu* music. A *Pidha* is constituted making union of some villages and the head decides any dispute. Magha Parab is the most important festival of Juangs. Other festivals are **Amba Nuakhia** and **Dhana Nuakhia.**

In case of the usual negotiation marriage, the parents of the boy select the girl. They then perform rice divination on an auspicious day before kick-starting the negotiations. If the divination indicates a good sign, the boy's party does not raise any objection to the marriage. The marriage is settled with both parties consenting. On the appointed day, villagers belonging to the groom's party pay a bride price and bring the bride. The bride's party consisting of her kith and kin comes to the bridegroom's village

Marriage by capture is very common among the Juangs. The bride is captured by the bride-groom's representative from either parties from bathing ghats and market places. However, prior permission of the groom's parents is required, although prior consent of the bride's father is not necessary. After marriage, the groom's party visits the bride's village and pays the bride price consisting of money, paddy and clothes.

Love marriages do also take place sometimes, which are regularized afterwards. According to tribal custom, they try to make marriage a private affair by giving importance to customs and traditions. (Fig. 17,19)

Kondh:

The Kondhs are distributed throughout Odisha but mainly in Kondhmal district, undivided Koraput and Kalahandi districts, Boudh district and Ganjam district. The Kondhs, most numerous tribe of Odisha are famous in history for their **Meriah** sacrifice (**human sacrifice done in a terrible manner**), which was put to end by British with a firm hand from 1836 to 1861. The name Kondh is derived from the Telugu word 'Konda', a hill. The Kondhs are a Dravidian tribe and speak Kui language which has no script. The Kondhs are noted for their frankness, simplicity and hospitality. The Kondhs are mainly categorized into three subdivisions: Desia Kondh (living in plain lands), **Dongaria Kondh** (living on high land hills), **Kutia Kondh** found mostly in Phulbani district. Their important festivals are Kedu, Toki Parab etc. (Fig. 20,21,22,23, 25,26)

Paraja:

The Paraja tribe is primarily located in the Kalahandi and Koraput regions (Laxmipur, Koraput, Semiliguda, Pottangi, Nandapur, Lamataput, Dasmanthapur, Jeypore, Baipariguda, Kundra and Boriguma Blocks of Odisha. Their language is Parij. The Parajas are seasoned cultivators and agriculture is the mainstay of their economy. Formerly the Paraja subsisted from shifting cultivation which is now-a days reduced to being a secondary or tertiary of livelihood.

The Paraja woman helps her husband in all agriculture works except ploughing. House construction, collection of fuel wood is also the work of women. During festivals and mourning occasions it is customary to take wine. Even the women folk dance with men folk taking wine. Drinking is also common on the occasion of death or birth in a Paraja family. Paraja community in Koraput district has a unique marriage tradition devoid of dowry system. The marriage ceremony is not limited to a day. It goes on for three consecutive days. The groom's family takes the initiative first to visit the bride's house in a procession and announces that the

marriage will take place the next day.

On the second day family members of the bride take the opportunity to visit groom's house along with the bride in a similar procession to express the concurrence that the marriage will be solemnized the next day. Both the family members enjoy the marriage event in fun and frolic with traditional dance. The merrymaking goes beyond midnight. Members of the families and invitees from different villages swing to traditional drum beats and take gulps of wine made from a cocktail of home-made brew. The most striking aspect of the marriage ceremony of Paraja community is that dowry system is not prevalent among them unlike the so-called modern and urban-centric civil society. Gifts are exchanged among the family members in the form of chicken, goats, lambs, rice and cereals. Money plays a very secondary role as far as exchange of gifts is concerned. (Fig. 28,29)

Oraon :

The Oraon tribals are found in Sundargarh and Mayurbhanj districts. They are economically better placed because of their more progressive ways and interaction with the modern world in the field of agriculture. They have their own language called Kurukh, which is classified as a Dravidian language.

Oraon religious beliefs and practices have been considerably influenced by Hinduism and Christianity. They believe in the existence of number of Gods and Goddesses. Their Supreme benevolent God is called **Dharani**, who is equated with the Sun God and is worshipped at every religious ceremony. (Fig. 27)

Kisan :

The Kisans are a tribe of settled cultivators and agricultural labourers. They migrated to Odisha from Chhotanagpur area of Bihar and from Madhya Pradesh. *Nuakhai* in the month of Bhadrapad (August – September) is their most important festival.

Binjhal:

The Binjhal tribals inhabit chiefly in the south -west of Bolangir district. They are the earliest inhabitants of this district. The Binjhal men ordinarily wear a piece of coarse cloth measuring 6 to 7 cubits in length around waist, which in called ***Dhoti***. Another napkin which they put on their shoulders is known as *Karia* and women wear Sambalpuri sarees.

The children go naked upto 5 or 6 years, then they use rags as napkin. The majority of Binjhals are cultivators. Binjhals worship all the Hindu deities and also worship arrows, swords and spears.

Kolha:

The Kolha tribes mostly live in Mayurbhanj and Balasore districts. They worship **Kali, Khichingeswari** and their own Gods **Maranga Bunga, Hamboks and Dwarsooni.** Ancestor spirits are also worshipped by them. The Kolhas are passionately fond of music, songs and dancing. They may sing, dance and beat the drums unceasingly at night with various musical instruments like the *Dholki, nagara, kartal, mizina.* They sing a number of songs like dadar, bhagat bhajan, phagu etc.

Bathudi:

Bathudi tribals live in North-western parts of Odisha particularly Mayurbhanj and Keonjhar. Cultivation is their main occupation. The Bathudis have no mother tongue of their own but speak Odia. Before marriage both boy and girl should receive *Karna Mantra* from *Vaisnab Guru*. Unless a person undergoes this ceremony he or she cannot marry.

Bagata:

Little known Bagatas are of the numerically small tribal communities in Odisha. In their life style, cultural heritage and social affinity they identify themselves as one of the sections of the Telugu fisherman communities. They are found in all the districts of Odisha but concentrate in Sundargarh district. A considerable number of Bagatas also reside in the districts of Koraput, Mayurbhanj, Keonjhar and Sambalpur. One section of Bagata are Vaisnabites whereas another section Saivites. The Bagatas observe varying traditional rituals and festivals.

Mirdha:

Mirdhas are a small Dravidian tribe who are known as Koda in the districts of Sambalpur and Bolangir. They have a dark complexion with straight or wavy hair. The main concentration of this tribe is in Sambalpur and Bolangir. The Mirdhas celebrate their life by rejoicing with the famous **Dalkhai** dance which is celebrated in Chaitra and Falgoon. Young and old all dance in a semi- circular movement. Bodily movement and exposure are of great importance in this dance, which is based on the love episode of **Radha and**

Krishna, the legends of **Ramayan** and many other folk tales.

Shabar:

The Shabar are a tribal community distributed in the coastal districts of Odisha. They are supposed to be part of great Shabar tribe to which the Saora belong. The main divisions of the tribe are **Jara Shabar** –

i) Descendents of **Jara** who killed Lord **Srikrushna.**

ii) Vasu Shabar – Vasu Shabars represent in Hindu tradition as devotees of Lord Jagannath at Puri. The descendants of Vasu Shabars remain in the soul of the deities and form an important class of *Sevaks, it is said.* These Shabars attached to Puri temple are called **Daitas**. Due to the nature of employment in the temple of Lord Jagannath at Puri they are now regarded as higher than other high castes, with whom they occasionally have marital relation. **The Daitas are only found in Puri.**

iii) Patra Shabar : They are leaf-clad shabars of the Puranas.

iv) Ghumura: These Shabars play a musical instrument known as Ghumura.

v) Kirat: They are descedents of demon Kirat of Puranic fame.

The dress and ornaments of the Shabars are just like those of their neighbouring non-tribal lower caste people.

Songs and dance play a vital role in Shabar life. But now this is vanishing day by day due to influence of the neighbouring clean caste Hindus. They observe all festivals with their clean caste neighbours. (Fig. 31)

Sounti:

Sountis are found in all the districts of Odisha, but their main concentration is in the districts of Keonjhar and Mayurbhanj. They received special attention from rulers of the state. In Keonjhar district they live side by side with other caste Hindus, neighbours like Gaud, Kumvar etc. In Mayurbhanj district there are separate villages or hamlets inhabited exclusively by Sountis.

The festivals and rituals they observe are the same as those observed by their counterparts. Some of the important festivals they observe include **Rajaparab, Gambha Purnima, Makar Sankranti, Dasahara** etc. Among the deities they worship *Vasuki,*

the chief village deity and is worshipped on Nuakhia, harvesting etc. Earlier they had music and dance at weddings and festivals. Now they are forming *Kirtan mandali* replacing music and dance.

Didayi:

Didayis are a small group listed as one of the sixty-two scheduled tribes in Odisha. They are a typical tribe found only in Konda Kamberu hill ranges of the Eastern ghats in Malkangiri district in Odisha and are a wild tribe as described by **Verrier Elwin.**

In spite of their dependence on cultivation and other economic pursuits, they still lead a hand -to-mouth living. In case of crop failure, the hill Didayis depend on forest, collecting and hunting and the plain Didayis on wage earning. Religious life of the Didayi centres round the worship of the mother earth represented by a big stone called **Bihu** as the supreme being, although the name of **Mahapro**, is indentified and uttered at each worship. Their important festival is known as **Ghia Panda** in April-May which marks the first eating of new fruits like Sal seeds, mangoes, Mohua flowers etc.

Kuli:

Kuli tribe is found mostly in western Odisha. Although Kuli is now decided to be included in scheduled caste, still it enjoys the status of a schedule tribe.

The tribe is distributed in varying numbers in 12 districts out of 13 undivided districts. Their concentration is in Bolangir and Padmapur of Sambalpur. They mostly observe Hindu festivals and worship Hindu Gods and Goddesses. Their chief deity is **Biswakarma** and main festivals are **Diwali and Dasahara.**

Lodha:

The Lodhas are an ex-criminal scheduled tribe of Odisha. They are famous for their aggressions and criminal activities. In Odisha Lodha population is small and mostly confined to two blocks i.e. Morada and Suliapat in Mayurbhaj district.

The Lodhas observe a number of Magico- religious rituals and festivals throughout the year to propitiate supernatural beings to prevent misfortunes. Important festivals like **Sital Puja, Chandi Puja** in the month of Baisakh, **Manspuja in Jaista, Jathel in Sravan** ancestor worship in Chaitra etc. are observed. They do

not depend upon agriculture, but on forest product.

Bhunjia (Chokatia Bhunjia):

It is one of the 62 scheduled tribes of Odisha. They stay in 13 revenue villages of the plain area of Sunabeda plateau. The villages are Jamugan, Juna Pani, Gatibeda Adar, Rupiam, Talabela, Sibanarayanpur, Bhaosil, Deosil, Soleng, Kechhopakhan, Kotarabeda, Jatamadai etc and their population is around nine thousand. The Bhunjias are very conscious of their kitchen. None can enter into it even if they are daughters or sons-in-law. If anybody enters the kitchen then it is burnt down. (Fig. 33)

Harvest festival with Makar Sankranti:

It helps bring all tribals together, who, though display their own little quirks in the festivities, celebrate as one. The celebration, right after the harvest season, is considered sacred by the primarily agrarian community of the tribals.

Celebrations in the three-day festival start two days before the grand finale of Makar Sankranti, also considered the start of a New Year for many. The first day is known as **Chauladhua** or soaking of rice, the second day is '**Bahundi**' and the last day is **Makar Sankranti** of-course.

The tribals deck up in their festive best on Sunday with every household preparing its own '*Makar Chaula*' and delicious cakes. The festival is enjoyed with mutton curry, cakes, country liquor '*Handia*' and boisterous music, dance and drums, A special monkey dance, called 'Galienage', adds to the cheer.

During the day, bedecked tribals go from door to door asking for paddy, rice and cakes, while the real party begins in the chilly evenings with fervent dancing around bonfires and a community feast of sorts.

The festival is also marked by hundreds of tribal girls performing **Tusubhashani** or immersion of Tusu idols in the villages, a ritual believed to fetch them good grooms.

Dhemsa Dance:

This dance is popular among tribals such as Paraja, Gadaba, Kandha, Koya, Bhumia, Durua etc. This dance is presented by them in their festivals Chaiti Parab, Dasara, Diali, Balijatra, Bada Jatra of Magh. They wear traditional dress. Both male and female participants dance waving their heads and

backs according to rythm of musical drums. The musical instruments used in the dance are Dhola, Mahuri, Chidibidi, Tamak and Dungadung. The dancers stand in a circular position. The dhemsa dance maintains its speciality since a long time. (Fig. 32)

Chaiti Parab:

Out of 62 tribal castes of Odisha, in Malkangiri those important tribals who live are Bonda, Koya, Paraja, Didayi, Bhumia, Durua, Gadaba, Santali, Bhadara, Kandh, Halaba, Saora, Ganda. Their festivals and rituals are wonderful. In each month they have some festival. Out of the festivals Chaiti Parab is one of the important festivals. This is a festival of marriage and the villagers meet together. When *Chaitr*a approaches the village *Disari* fixes the auspicious time seeing the movement of heavenly stars. Thereafter a location is fixed and cleaned. The women folk sweep in cowdung water.

In the first week of Parab, the Disari worships and sacrifices cock. Then after the village people worship in their own houses. This Chaiti Parab is the time for mixing of *Dhangad and Dhangidi*. They dance taking prepared wine. This is the time the youths go to forest for hunting. It is called *Mahabent* or *Akhand Sikar*. They hunt from hill mouse to deer as available. When they return, the village women folk greet the person who has hunted first. The meat is equally divided among all.

In this time there is competition for dance among young men and women of different villages. The winners take wine, goats, hens, pigs, rice, pumpkin and cows from defeated parties.

This is the grand *Chaiti parab* of tribals which brings peace, co-ordination and harmony among them. (Fig. 34,35)

Bali Jatra:

Bali Jatra is an important function of Nabarangpur, Koraput and Malkangiri. It is held at an interval of 3 years or 7 years and at times at an interval of 12 years. It is celebrated for the welfare of the community and good harvest. In this festival tribal God **Vima's** marriage with **Vimani** is performed.

The priest of this ritual is a lady. Village Disari tells the auspicious day and time for the Puja. New wooden images of Vima and Vimani are prepared from a log of wood. The wood may be *Neem, Mahul or Saragi*. The rituals are

very very long. During the festival tribals show their indigenous dances throughout the night.

Karam Puja: A unique tribal festival

No prayers, no servitors and no chanting of hymns, yet they appease their God through 'tree branch worship' only. This tradition of worship may sound incredible so far as Hindu religious faith is concerned, but in **Karam Puja** – famous festival of Kudumbi community – tribals worship Sun God for a good harvest. The festival – that is observed on the **11th day of Bhadraba Sukla** bears special significance in the tribal-dominated Morada block in Mayurbhanj where people celebrate it with pomp and gaity. In this festival, tribals worship Karama God, a branch of a Kuruma tree – with the belief that He will protect their crops from pests and insects and natural calamities. The special feature of this unique festival is that a bough of Kuruma tree is donated by a tribal in whose backyard the tree has grown up. The tribal brethern worship the God in the courtyard of that person who is also supposed to bear all expenses of the *Puja*. The tribals, after the conventional *Puja* is over, appease their Lord by dancing and singing, followed by a community feast. This dusk-to-dawn festival is started before sunset and is over before the next sunrise, in which tribal people from all walks of life participate and enjoy. The fest is celebrated in three stages such as **Jawa, Karama Puja and Ind Jawa**. While '*Ind Jawa*' is observed by minor tribal girls, the former two are celebrated by others. At the outset, a group of minor girls sow cereal seeds in a sand filled bamboo basket, which is called as *Ankurodgam*, and keep it in the house of the donor of Kuruma tree branch. On the very night, the tribals entertain themselves by indulging in dancing, singing, chitchatting and gossiping. However, all activities and enjoyments are stopped before sunrise.

The day after, the puja-bearer uproots the Kuruma tree branch and immerses it in water and brings a paddy sapling from the field. Then, the devotees offer water rice as *Prasad* on an arum leaf plate near the sapling praying for a good harvest. Then they have the water rice as Prasad. The paddy sapling is ultimately planted in the field from

where it was plucked and people collectively pray to Sun God. This is known as **'Ind of the Karam' festival**. However, the festival is not only celebrated by the Kudumbi community, but people who depend on agriculture for their livelihood also observe it for a better output. But to-day, this exclusive fest has lost its real charm in this growing urbanized world where most people have shunned cultivation and have preferred to work in industries. (Fig. 36,37)

Karmasuni Puja

It is an agricultural- oriented mass festival in entire western Odisha. It is customary to worship on the 11th day of bright fortnight of Bhadrapad. This festival has many similarities with Nuakhai festival. The Goddess Karamasani is *Aradhya Devata* among brothers and sisters. Legend goes that the Gopis in **Dwaraka era** made this Puja and got Sri Krushna. The barren ladies can beget children after worshiping the Karamsani deity.

On this occasion all sorts of cultural functions such as melody, *Pala*, *Daskathia*, *Sankirtan* and *Bhajan Samaroha* are held. (Fig. 38)

Malyabanta Mahotsav:

Malyabanta Mahotsav is a Mega cultural extravaganza in Malkangiri district being a State-sponsored festival.

First, the water is brought from **Ammakunda**, the pond in which **Devi Sita** had once taken bath, to the district headquarters to formally declare the fest open. Bonda, Didayi and Koya women perform 'Demsa' dance to regale the audience all along the way leading from Ammakunda in Khairput block to the town.

The festival continues for over a fortnight culminating in dazzling shows here. The cultural fest showcase the talents of tribal youths in different disciplines like archery, rowing and traditional folk arts. (Fig. 39)

Hera Parab: Parab of Agriculture

The Ho community of tribals observe this festival for 3 days after sowing of and before *Beusan* of (recultivation after plants grow) paddy in rainy season. For a good harvest the crop being immune to insects this puja is done. The women folk clean houses, offer feast to the deities. These three days are colourfully observed. (Fig. 41)

Traditional Seed Culture (Burlang yatra)

It is a custom among Kutia Kandh tribals of Kandamal district to join in Burlang yatra in the month of February of every year . They exchange their ideas, thoughts, for preservation of seeds. The local volunteers also join them to enlighten their ideas on seeds for maintaining its character without using chemical fertilizers but with naturally prepared compost, cow dung by improving fertility of soil by earthworms.

At the outset of the yatra women folk of different villages come to the selected village/town in a ceremonial manner. (Fig. 51,52)

Kalisi dance and Bali Parampara (Sacrificial functions):

There are 62 types of tribal communities in Odisha out of which undivided Koraput district has 51 types.

The social customs of Kondhs, Paraja, Koya, Bonda, Didang, Gonda, Saora, Santal, Gadabas have kept alive the culture till date. Sacrificing animals and birds are observed since time immemorial. In this changed world nothing has remarkably changed in the custom of tribals. For a good crop, good health, fulfillment of desire, to beget male heir, for the welfare of the village, these sacrifices are done before the village deities. The Disari (village deity worshipper) takes the sacrificial blood as "*Paduka*' (self- offering) shows his activities taking penance. He beats himself with a sharp cane, piercing a big iron needle in his mouth / tongue, swinging on a '*Doli*' of thorns showing his supremacy. This **Disari** does *Kalishi* dance continuously to prove that the deities have come to his person.

In Chalanguda and Mariwada of Malkangiri district innumberable sacrifices of goats, cocks and buffaloes are done in **Badajatra.** The people pour the blood in their lands for better crop. This particular function takes place, once in two-years. After one lakh sacrifices are over the deity returns to her own sanctum. (see p.)

It is now a question when these blind faiths of tribals will come to the faith of science leaving their age -long belief.

Push Punei, a separate festival of tribals just as month of January starts from English calendar. Similarly all the tribal

festivals start from **Pushapunei Parab** which are held from December to end of January. When the Parab nears, the village *Disari* fixes the auspicious time of *Parab* observing the movement of heavenly bodies, planets and stars.

The women folk sweep their houses and arena where paddy is collected. The male folk go to jungle and invite the **Dharani Penu** from jungle to the village after making necessary rituals and sacrifices. There are many rituals in this festival. A mass feast is done with flesh of sacrificial animals. During *puja* all including the old, dance keeping their hands gripped with each other. They pray for good harvest for the next year in puja.

The motto of this festival is to pray the *Dharani* Penu for good harvest and welfare. It is believed if Dharani Penu is dissatisfied, the village will be smashed. (Fig. 40)

Athar Deul (Sanctum of Bathudi Community)

Bathudi is one of the tribal communities having special culture, customs and observance of festivals. Deity **Badam** is their main deity believed since ever. In the deep forest of Similipal of Mayurbhanj district the Bathudi community worships. Here in the month of Chaitra the deity is worshipped for 18 (Athar in Odia) days for which the name is **Athar deul**. A big stone is regarded as **Badam Thakur**.

In the village of Lenbuharan of Josipur Block (Astakuan Gram Panchayat) there is Athar Deul. It is 80km from Baripada and 50km from Josipur. Local tribal language is Ho and Odia. After ascending a cliff for 25 minutes from foot -hill there is a temple called **Manab Mandir** and a tank called **Meghanad tank.** The male folk make **Changu** dance holding their hands with each other and women folk dance in a tune to the **Changu** sound. The community people eagerly wait to worship Athar deul deity every year and they believe that their peace and prosperity will come from blessing of deity Badam.

Raja festival in tribal culture (Keonjhar district):

It is a mass festival in Keonjhar district observed as a separate entity. Last day of Jyestha and first day of Asadh are observed as Raja days. 1st day of *Asadha* is called **Raja Sankranti**. Pior to one day before Raja Sankranti which is called *Panibuha* (water carrying) since water is collected in house for use for the ensuing 3

days. On the last day of *Raja* the women folk in a ceremonial function allow the "*Raja*" to go back in an open field. Making and eating cakes, receiving guests, ***Puja*** etc are done during these days.

Dalkhai festival:

It is observed by the tribal people of western Odisha. The festival is dedicated to the Goddess Dalkhai (Mangala) who resides in the near by forest. She is the Goddess of forest and the village as well. The young unmarried girls of Binjhal, Soura, Mirdha, Kisha, Kendha tribes perform **Dalkhai Osha** and dance as well. (Fig. 43)

Harali parab of Binjhals:

The Harali Parab is held in the month of *Sraban* and celebrated for the welfare of their children. On this day different types of cakes and '*Khiri*' are prepared and taken.

Desianata of Paraja:

The Parajas of Koraput perform *Desianata* during Chait Parab. Desianata is a unique and ancient form of presentation prevalent in the undivided Koraput district.

Magha Parab:

It is the most important festival of Ho, Oran, Kishan and Kol tribes which is a harvest festival. The festival is observed in honour of the village deity or mother Goddess who bestows them with good fortune and protects them from calamities. (Fig. 44)

Dura dance: Edu Edu and Birli

Duruas mainly live in Baipariguda, Kotpad, Kundura and Mathili Block of undivided Koraput district. They live upon agriculture, *Gopalan (rearing of cattle)*, making bamboo crafts of household materials. **Chaiti Parab, Pusa Parab, Dussera, Diali** are their main general tribal festivals. Still then they have their specific tribal festivals.

When evening approaches, dance and songs start in the Durua villages. Durua women folk are clad in cotton sarees upto their knee. Male folk wear a cloth in waist and a *Gamchha* on head. Before dance, a sound is given in *Tunga* to assemble for dance. The youths with bows and arrows, axe, Buffalo horn etc. dance with their mates. Now the Duruas are going outside their village to show their play. These Durua community people also do *Puja* like Brahmins in Gupteswar temple near Baipariguda. (Fig. 45)

Kedu festival of Kandhamals:

Kedu is the most important festival of Kandhas of Kandhamal, where they are largely concentrated. They are also found in certain areas of the districts of undivided Ganjam and Koraput districts.

Toki Parab:

The Toki Parab or Tokimara Parab is a perverted form of female infanticide by the Kondha – Poraja tribe of undivided Kalahandi district. In this festival the Kandha-Paraja sacrifices an ewe symbolizing it as the daughter of *Jani*, the priest of Kandha Paraja. The object of this ritual is the same as the fulfilment of sacrifice. The Kandha Paraja thinks that if the hair or the flesh of ewe is taken from the sacrificial ground and buried in the field, the field will be fertile. So the Kandha-Paraja takes out a small piece of flesh from the body of the ewe and buries in his agriculture field.

Koya festivals:

Koyas constitute the principal tribe of Malkangiri and are most widely distributed throughout this area.

Their festivals are (i) Bija pandu observed in the month of Baisaka and Jyestha. Ceremonial hunting (Bija water) is done after this festival and (ii) Kuruma pandu observed in the month of Aswin and Kartik when '*Suan*' is eaten ceremonially.

Santal festival:

In Mayurbhanj district of Odisha live the earliest number of Santals. Next in Balasore and Keonjhar.

(i) Erosim festival is observed in the month of June before seed is sown in the field.

(ii) Harilsmi is the next festival observed after the seed is sown.

(iii) Saharai: It is the most important festival which is cattle worship.

(iv) Salai Puja: It is a spring festival. When the spring comes and new leaves and flowers appear on the trees, the Santals dance with joy.

Festival observed by Mahalis and Santals

i) *Baha Banda* festival is observed in the month of Fagun and the village priest worships the village deities.

ii) Saharei and Bandu: This festival falls on the day on Kartik Amabasya

iii) Ma Mane festival: This is an agriculture ritual observed before reaping rice crops from the land in the month of October.

iv) Magha festival: On the last day of the month of *Magha, Puja* is performed by the village priest before collecting jungle products such as fruits, leaves, wood and wild grass for use in building houses.

Bonda festivals:

Among many festivals in a year the most important festival of Bondas is called Sume-Galirak. It starts on a Sunday and continues for ten days.

Gadaba festival:

i) Gottar ceremony is observed within two or three years after the death of their father and mother. Many buffaloes and cows are sacrificed in honour of their ancestors.

ii) Chait Parab is held in the month of March-April. All Gadabas go hunting to forest and do not return without a prey.

Bhuyan festival:

i) Magha Jatra terminates the agriculture year and is usually observed in the month of Magh (December-January).

ii) Amnua: observed in the month of Fagun (Feb-March). All are allowed to eat mangoes and new fruits of the season.

iii) Akhin muthi: The ceremonial sowing is done in Baisakh (April-May) to ensure good crop for the year.

iv) Asarthi Puja : This ceremony is observed in the month of Asadh to ensure seasonal and abundant rainfall and to have good harvest.

Gama Purnima festival of Sabars:

i) Sabars are widely distributed in Odisha. Sabars are a branch of Shabar tribe. The other branches are Saura and Patra Sabara. They are found mostly in undivided Kalahandi, Koraput, Ganjam, Dhen-kanal and Bolangir districts.

ii) The Sabaras and Sahars are shown as different tribes in the list of scheduled tribes prepared by Government of Odisha although they are different branches of main Sabar tribe.

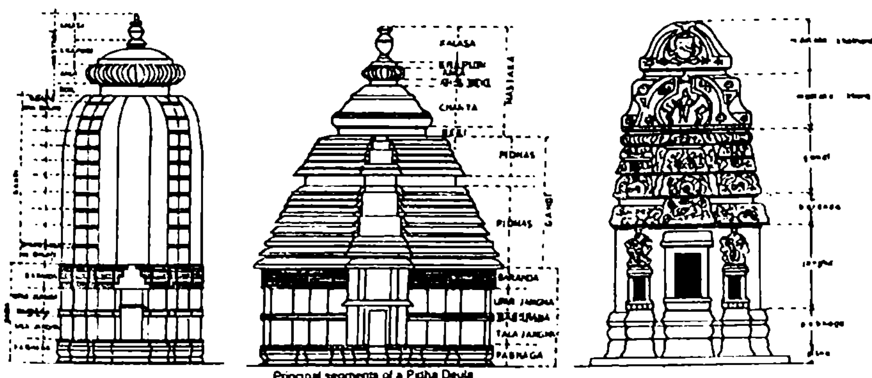
iii) According to **O' malley**, those who come in contact with Hindus and had adopted Hindu customs are called Sahars and those who have not yet reached the stage are called Sabars. The important festival observed by Sahars are *Raja Parab* and *Gama Purnima parab*.

iv) Songs and dance are most important features of Gama Purnima,

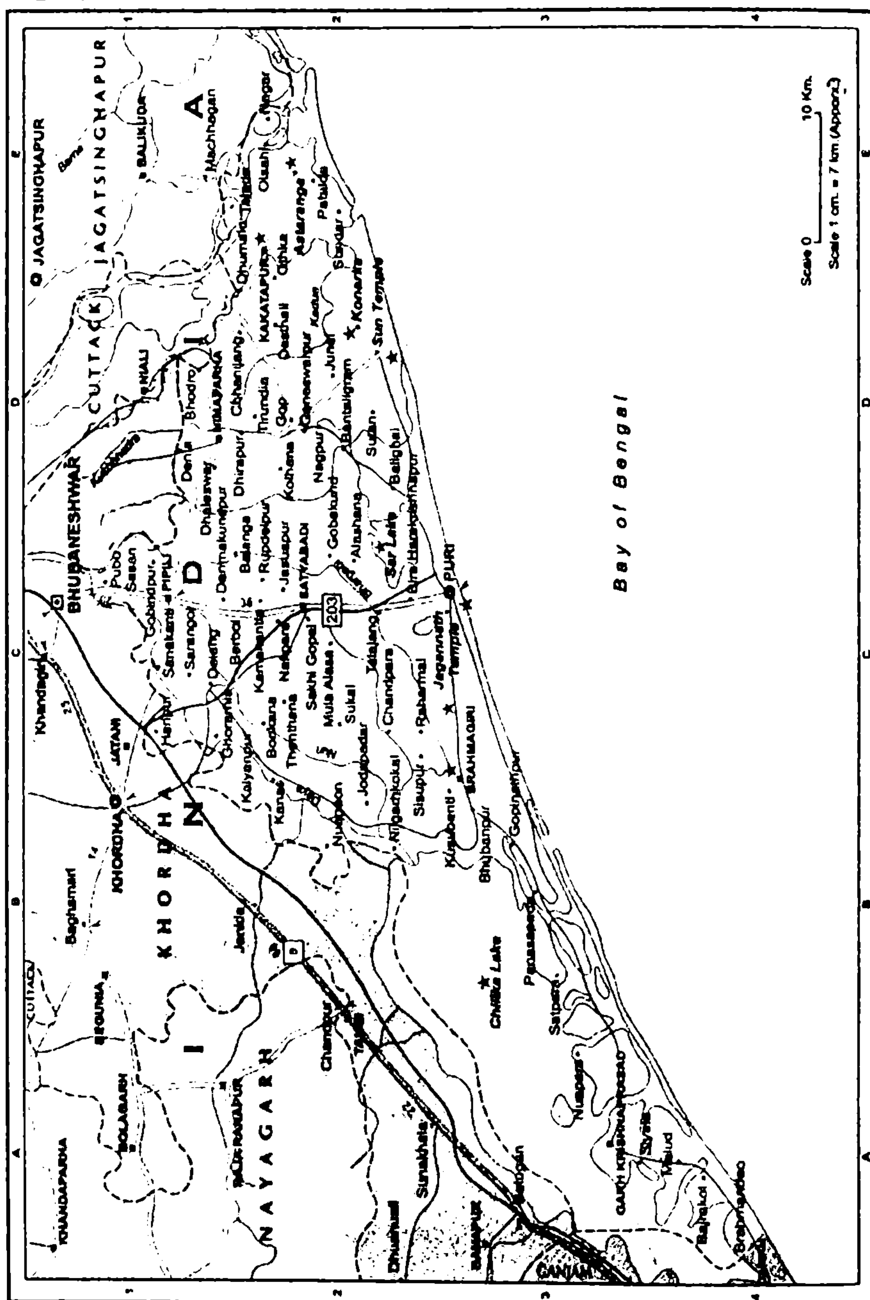
Folk musical instruments of Tribals:

All social festivals of tribals such as Benta Jatra, Dussera Jatra, Mandei festival, Badajatra, Halpodi Jatra, Chaita Parab, birth ceremony, marriage negotiation, death occasions are incomplete unless supported by dance and drum-beating. Some of the musical instruments are very simple and some are a little complex. Some of the musical instruments are Dungadunga, Ramaguti, Kendara, Dhol, Tamak, Dhap, Dibidibi, Mahuri, Bansi (flute), Turi, Kirakasa, Reggraga, Dudara, Mardal, Dhuduki, Gumura, Singa, Gunungu, Tiding, Gajuri badi, Gini, Jhanja etc. The use of these instruments varies from district to district and different tribal communities . In the mean time some musical instruments are lost due to changing occupation of tribals. (Fig. 46)

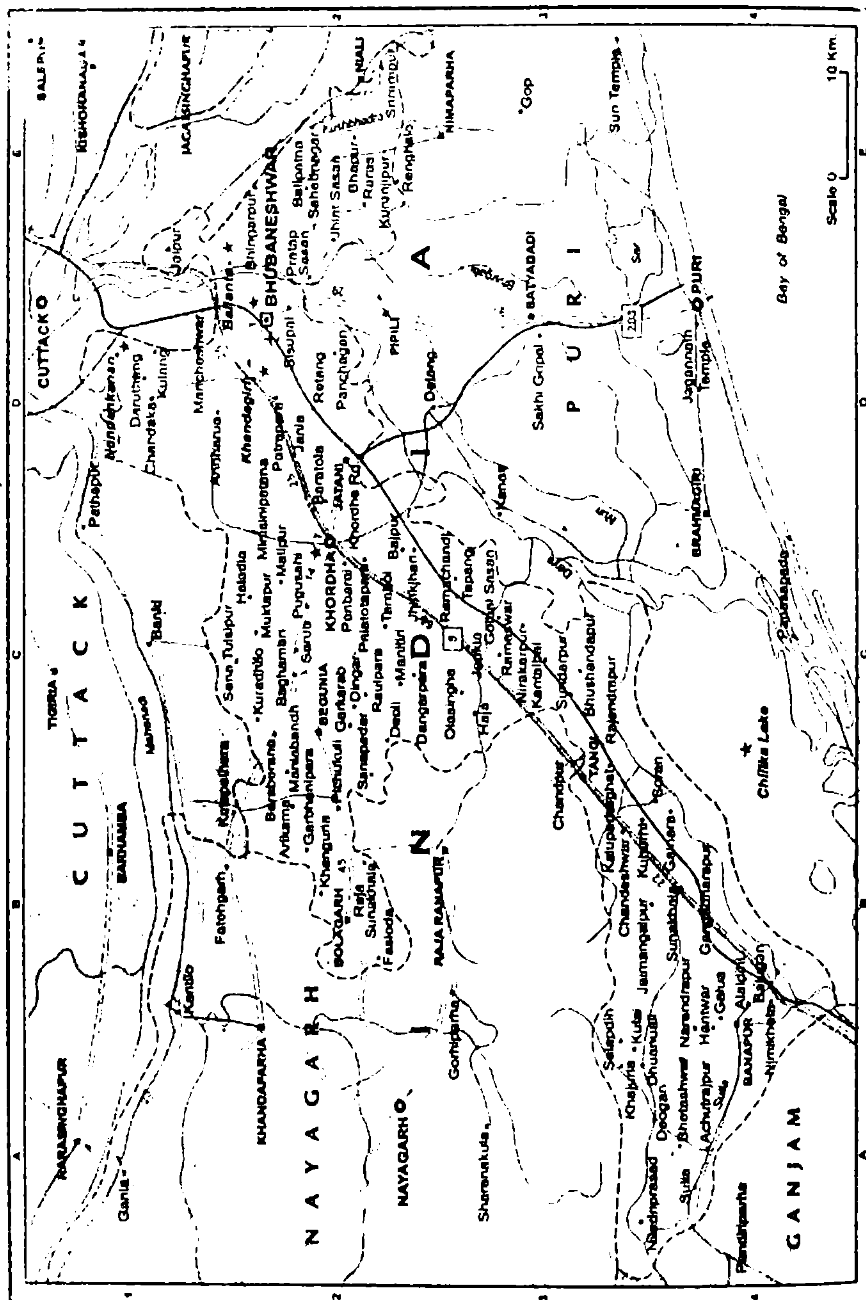




Principal segments of a Pidha Deula


JAGATSINGHAPUR
CUTTACK
BHUBANESHWAR
KHORDHA
NAYAGARH
GANJAM
PURI
Bay of Bengal
Chilika Lake
Konark
Sun Temple
KAKATAPUR
NIMAPARA
PIPILI
SATYABADI
Sakhi Gopal
Jagannath Temple
BRAHMAGIRI
Balighai
Astarange
Gop
Delang
Balianta
JATANI
Tangi
Chandpur
BANAPUR
Khandagiri
Satpara
Scale 0
10 Km.
Scale 1 cm. = 7 km (Approx.)




CUTTACK
NAYAGARH
KHORDA
PURI
GANJAM
BHUBANESHWAR
KHORDHA
CUTTACK
NAYAGARH
PURI
Chilika Lake
Bay of Bengal
Scale 0 10 Km.

Puri District
(Undivided)

Puri

Nayagarh

Khurda





Introduction :

Puri, one of the coastal districts of Odisha, is famous for its historic antiquities and religious sanctuaries. It boasts of a continuous history from the third century BC to the present day and its unique monuments like those of Jagannath at Puri, Lingaraj at Bhubaneswar and Sun-God at Konark are famous in the world. It has Chilka lake, one of the largest lakes in India, that holds a picturesque sea-scape and offers an ideal resort for birds which migrate from different parts of the continent. There are two perennial hot springs with their sulphurated water containing curative properties. Besides, there are many natural springs reputed throughout India for their health-giving mineral water. By virtue of its geographical location, the climate of Puri is equable throughout the year. Thus, Puri with its historicity, religious sanctity, architectural grandeur, sea-scape beauty and moderate climate

holds a wealth of attraction for the visitors.

In 1912 the new Province of Bihar and Orissa was formed and subsequently Odisha became a separate province in 1936. During these years no conspicuous change had occured in the territorial extent of the district. But after integration with Odisha on 1st January 1948 of the feudatory States of Nayagarh, Daspalla, Khandapara and Ranpur with a total area of 3941.1 sq. kms, a separate subdivision comprising these ex-States was added to Puri district with headquarters at Nayagarh. The fourth subdivision of Bhubaneswar was carved out on 26th January, 1959.

In 1993 Puri district is fragmented out to three districts namely Puri, Khurda and Nayagarh.

Tourism in Nayagarh Area:

Tourism in Nayagarh District comprises visits to several well-known sites having historical and religious significance. Sarankul, Odagaon, Dutikeswar, Kantilo, Daspalla, Ranapur, Asurkumari, Barmul, Satokasia Gorge Sanctuary, Sitalpani, Baisipalli sanctuary, Tarabalo and **Udayapur Library** are some of the popular places to be explored in Nayagarh District. Diverse species of fauna can also be seen here. People from far and wide come and explore the various tourist places of this district. Further, there are several Saiva shrines in the district. Prominent among the Saiva shrines in Nayagarh District are the twelve Swayambhua Sivas Ugresvara at Badapandusar, Dhabaleswar at Lachhipur, Phulesvara at Bahadajholla, Singhesvara at Jadupur, Madhukesvara at Rabera, Somanath Dev at Gondapur, Muktesvara at Gotisahi, Dutikesvara at Jamupatna, Gatisvara at Malisahi, Ardha Sambhu at Panchagada Dibyasinghpur. Besides, there are so many other Saiva temples scattered all over the district. More details :

Baisipalli wild life Sanctuary:

This sanctuary was constituted in November 1981 in a forest area of 168.35 sqkm. Adjacent to Satkosia gorge and located in the Nayagarh district, the Baisipalli Wildlife Sanctuary is very attractive. Wild animals such as tiger, leopard, sambhar, spotted deer, bear, elephants etc. can be seen. The sanctuary is near Nayagarh town and D.F.O. Nayagarh need be contacted to issue entry permit. (Fig. 1,2)

Dyutikeswar Siva Temple:

A Siva temple dedicated to **Lord Dyutikeswar** is in village Jamupatna situated on Odagan-Bahadajhola road at a distance of 8 km from Odagan. A big festival is observed here on **Siva Chaturdasi** and **Makar Sankranti.** The temple is built in a jungle area and it is a good picnic spot. (Fig. 3,4)

Gatiswar Siva Temple, Malisahi:

The Siva temple at Malisahi, Nayagarh is 91 kms from Bhubaneswar. About 10 kms from Nayagarh, though not as famous as **'Saiva peetha'** at Saranakul, is unique in many ways. Little known is the fact that a triangular **'Swayambhu Linga'** of Lord Gatiswara, the presiding deity of Malisahi temple, lying six feet below the ground level, remains submerged under water from July to November. The water is drained out on the day of **Kartika Purnima** for devotees to worship.

Considered to be one of the oldest in the region, the 26ft tall temple is so designed that the first rays of sun fall on the 'Linga' for a month during Bisuv Sankranti. Besides Lord **Gatiswara,** Goddess **Narayani** is also worshipped in the temple. According to historians, the temple was built by Ranabhanja Deo of Bhoumakar dynasty in the ninth century AD. The figures of **Baraha Vishnu, Nrushinga Avatar,** Nila Madhav, Ganesh, Sadamukha Kartikeya and Uma Maheswar are side deities. A figure of Ishan as a side figure is kept separately in a room. An eight-handed image of **Goddess Durga** made of chlorite stone is of 9th century AD. It is worshipped separately in the temple compound.

Besides, a stone pillar measuring 3^{1}x 2^{1} having a feminine figure with a trident and above it are two feminine figures seated in the mood of prayer is seen. Above them is the embracing figure of Uma -Mahesvara. Just at the back of the figure of Uma Mahesvara and on the opposite side of the pillar are engraved two lines of mutilated inscriptions. It appears from the engraving scripts that these belong to about 12th Century AD and are akin to the scripts used by the Bhanjas in their inscriptions. Most probably the Bhanjas of Daspalla were exercising their sovereignty over this area. (Fig. 5,6)

Hot spring at Tarabalo:

On way to Kuparichhak from Rajasunakhela and from Kupari chhak it is 13kms. The hot spring

Tarabalo is 75kms from Bhubaneswar and is located in Nayagarh district. Spread over an area of eight acres, Tarabalo should be a must- see place in the itinerary of any tourist visiting Odisha. Besides the cluster of hot sulphur springs, Tarabalo is well known for its scenic beauty. The panoramic view and greenery make it an interesting picnic spot. (Fig. 7)

Hot spring at Kalamba, Daspalla:

Location: 35 kms from Daspalla and 75kms from Nayagarh. In village Kalamba, there is a hot spring along with an intermittent spring. The place is surrounded by forests and hills. There is also a **Siva** temple near the place.

Itamati:

Itamati is situated at a distance of 4 kms from Nayagarh town. The Khurda-Daspalla road passes through this village. It is an important trading centre in Nayagarh subdivision and is well known for **bell-metal** industry. The Marwari community mostly dominates the wholesale business in grocery articles, cloth and bell-metal products.

The famous Odia poet **Jadumani Mohapatra** of the 19th century AD lived here. He has earned a special place in Odia literature for his witty and humorous compositions.

Nilamadhab temple, Kantilo:

Kantilo, a village in Khandapara Tahsil, is situated on the bank of the river Mahanadi and is 15kms from Khandapara with which it is connected by road. The road from Cuttack to Sonepur that runs close to the right bank of the Mahanadi passes through this village. Kantilo has earned a name for the manufacture of brass and bell-metal ware. There is a bell-metal co-operative society and an aluminum factory.

The temple of God **Nilamadhava**, who is believed to be the former form of Lord Jagannath of Puri, stands on a hillock close to the river Mahanadi. In the same compound of the Nilamadhava temple which is a miniature of the Jagannath temple of Puri, Siva is also worshipped. Other side deities in the temple premises are Patitapaban, Kashi Biswanath, Ganesh, Batesha, Bata Mangala, Ananta Purusottam, Surya Narayan, Kshetrapal, Mukti Mandap, Rohini Kunda, Raghunath, Vimala, Saraswati, Gopinath, Bedha Kalika, Mahalaxmi, Padapadma, Tulashi

Chaura, Jagannath, Hanuman, Bada Matha, Rasasthali, Snana Mandap, Dola Vedi, Radha Mohan Matha, Gumpha, Sankata Tarini etc. Most of the festivals of Lord Jagannath at Puri are observed here, of which the **Bhauma Ekadasi** on bright fortnight of *Magh* is celebrated on a grand scale till full moon. On this occasion thousands of people congregate to witness the festival. The magnificent natural scenery of the place is worth seeing. **Chandan Jatra** (Chap festival) is held in the month of Baishakh. On the 11th day of Chap festival, in the company of representive Gods such as Madanmohan, Laxmi, Saraswati and Siva and Parvati, Lord Nilamadhab takes *"Chacheri Bhog"* going to the village in a well decorated *viman*.

There is a Revenue Rest Shed, PWD I.B and a daily market at the place. (Fig. 8,9,11)

Mundia Hanuman Sanctum, Mardarajpur

In 1720 AD village Salajharia and its hamlets constituted a new revenue village called Mardarajpur by the Raja of Khandapara which is located on MDR from Nayagarh to Khandapada. A hill called **Kirtan Pahad** is located near this village where there is a small temple of Lord **Hanuman**. Legend has that Sabara Raja **Biswabasu,** who was staying in **Kaliapalli hills** located on the confluence of river Kamei and Mahanadi, daily came to worship Hanuman at Kirtan Hills as per direction of Lord **Nilamadhab.** This Kaliapalli hill is called **Lalita hills** and here stone images of **Lalita** and her **father Biswabasu** are worshipped. The sanctum of Hanuman and Kirtan Pahad (Mundia Hanuman Sanctum) has developed much. There is a good flow of devotees in festive occasions and this is also a good picnic spot. (Fig. 10,12)

Jogi Jogiani Pitha:

In village Ramachandrapur of Anlapada G.P. in Khandapada Tahasil there are four **Buddha images** of 9th century AD at the junction of two hills. One has to go Khandapada – Adakat PWD road for 17kms and then 9kms from Adakata to reach the spot. One of Buddha images is in knowledge-acquisition pose, another is in praying pose and other two are in earth-touching pose.

This is an archaeological site which needs development for tourism. (Fig. 13)

Gosingha Jhar:

Near Kantilo there is a

mountain called **'Gosingha parbat'.** Here there is perennial spring which attracts visitors. It is a good picnic spot.

Goddess Narayani:

There is a small newly built temple of Goddess Narayani which attracts visitors. The deity is believed to be "***Easta Devati***" of **Gosinga Daitya** who kidnapped ***Satyabhama*** of mythology.

Daspalla:

Daspalla is 40 kms by road from Nayagarh. Previous to the State's merger with Odisha in 1948, it was the seat of Government of Daspalla State. The local name of the town is *Kunjabangarh*. The road that leads to Baudh from Nayagarh passes through this town.

The important temple of the town is that of **Lord Mahabir.** The *Lankapodi* festival is observed here every year from Ramanavami which lasts for about a fortnight.

Lankapodi (Burning of Lanka):

Lankapodi is a cultural heritage of Daspalla since 1802 AD. The erstwhile Rajas of Daspalla had started this function. There is Raghunath Jew temple in Daspalla town and in the temple campus Lord Hanuman is facing south. Every year in **Chaitra Sukla Pakhya Navami tithi** (9th day of light moon) after 12 noon i.e. after birth of Sriram, events of **Sriramlila** are shown for 18 days till Ravan dies and Rama becomes king. The death of Ravan and Rama's coronation are scheduled on the night of Tuesday and early hours of Wednesday. The schedule of ritual functions of the temple are- 1. birth of Sriram, 2. Yajna Rakhya and breaking of Shiva Dhanu, 3. marriage of Sita and meeting with Parsuram, 4. Gandabadha (killing of rhinoceros), 5. exile of Sriram and meeting with Bharat, 6. Killing of Jatau and kidnapping of Sita (Haran).7. Killing of Bali and coronation of Sugriba. 8. Locating Maa Sita, 9. Killing of Kumbhakarna, 10. Killing of Ravan and Lankapodi, 11. Coronation of Sriram.

In the night, **Srirama-Lila** opera is enacted from the Ramaleela book of **Ananga Narendra of Bankoigada**, a local zamindar. But its actual writer is **Gopal Das,** a milkman by caste. In this opera only nominal musical instruments of ancient use are used. Since 200 years open-air opera is continuing till now. The actors use face veils in the performance.

This festival of Daspalla with the spectacular grandeur employed in the presentation of **Ramaleela** in Odisha is famous.

A mile- long street turns into acting area from the temple to the improvised city of Lanka of Ravan. While the performance is done in phases the acting area expands from place to place in the street where platforms are made for the speaking characters, who reach from the temple in a procession each night.

Many-wheeled high wooden crane with swinging and revolving boom, hanging the **Puspak Viman of Ravan** complete with a rope ladder and whisking away of Sita on to it in the air, while the crane is dragged by the spectators like a chariot, brings a small illusion of the theme in a novel manner.

During the show of opera the actors maintain a life of sanctity all these 18 days. On last day Ravan is defeated and dies at the stroke of an arrow. The 25-ft high image is burnt by that arrow and then fire works start and continue for two hours. People gather in lakhs to witness the fair. (Fig. 14,15,16,17)

Baramul

Baramul is situated in the north-west corner of Daspalla Tahsil. This small village is well known for the magnificent and picturesque gorge in the course of river Mahanadi. While cutting through the Eastern Ghats in search of the coastal plains the Mahanadi winds itself in a mountain pass that almost extends from **Sitalpani** in Baudh district upto Baramul. The mighty river suddenly narrows down from its wide course and enters the gorge, sweeping along through the pass which, in parts, is not more than a quarter of a mile wide: on either side hills tower up precipitously from the river bed, clad with dense forest to their peaks, with rugged scarps standing out in bold relief; the channel scoured out by the volume of water tearing through the gorge is of great depth and is a magnificent sight in the rains, in the cold and hot seasons the depth of the channel provides a long expanse of water gleaming blue and clear in the sun, stretching out before the eyes like a lake surrounded by mountains the contrast is enhanced at this time of the year when at either end of the gorge the Mahanadi has dwindled away to a few isolated currents running shallow between vast reaches of arid sand. From **Sunakhania** till **Baramul** the river is known as Satakosia Ganda meaning deep water extending over

seven kos or 22.4 kms. **Baramul,** rich with natural beauty, also provides great opportunities for games and as such, is an ideal place for outing. Behind Baramul there is the **Manibhadra** sanctuary. (Fig. 18)

Satkosia Wildlife Sanctuary:

Satkosia gorge is a unique feature in geomorphology in India. Here Mahanadi has cut right across the Eastern Ghats and has formed a magnificent gorge. Located in the districts of Angul, Cuttack, Nayagarh and Boudh, Satkosia gorge sanctuary (795.52 sqkm) with sylvan beauty and excellent natural features is an attractive destination for scientists and and nature lovers. The major attraction of the area is 22km-long gorge (known as **Satkosia gorge**) of the river Mahanadi which divides the area into two distinct parts accessible respectively from Angul, Nayagarh or Boudh. The area supports moist deciduous forest, dry deciduous forests and moist peninsular sal forests and is a stronghold of tiger, leopard, elephant, gaur, sambar, spotted deer, mouse deer, nilgai, choushingha, sloth bear, wild dog etc., varieties of resident and migratory birds and reptilian species (gharial, mugger crocodile, fresh water turtle, poisonous and non-poisonous snakes etc.) Major attraction of the sanctuary is the gorge, river Mahanadi, the Gharial Research and Conservation Unit at Tikarapada, hill slopes, various tracking routes and boating. On the whole, it is a paradise on earth for tourists and visitors. (Fig. 19)

Binikeyee

Goddess Binikeyee, the presiding deity of Satakosia gorge, 25km from Athamallik is enshrined at the entrance. She is seen in the form of a four- armed Chamundi and is worshipped according to Tantric rites. This deity assigned to 5th century was brought from Binika, the former Binitapur, famous for **Tantra** in medieval period.

The speciality of the sanctuary is that it contains 300 hills ranging from small to big and 20 perennial streams. Recently Goverment of Odisha have recognized **Satakosia tiger reserve** and **Mahanadi elephant reserve** from Satakosia wild life sanctuary.

Vimara Pahad:

At about 24 kms from the N.H and 8kms from Daspalla is situated a hillock called **Vimara Pahada**. There is a legend that

Bhima (of Mahabharata fame) came in search of **Arjuna** and Lord **Sri Krishna** and stayed on this hillock. A footprint on the top of the hill is believed to be that of **Bhima.** In the month of Kartika (October-November) people climb up the hill to offer their prayer and then come down to the village Puruna Dasapalia to visit Lord **Balunkeswar** (Siva) and **Balabhadra.**

Gokulananda Temple:

It is situated near Sidhamula village in Sidhamula Grampanchayat of Khandapara Block. The temple of **Gokulananda** is situated on top of a hill on the bank of river Mahanadi. It is founded by late Sri Baba Swami Ram Laxman Dash Maharaja. It is nice to watch the panaromic view of the hill and flowing water of Mahanadi from the hill as well as from Sidhamula bridge. The hill is full of tall trees and medicinal plants. There is nearly 1 km of plane surface with full of greenery at the bottom of the Hill on the bank of river Mahanadi suitable for cooking as well as playing games attracting most of the local and nearby district tourists to this place. (Fig. 20,21)

Maa Kalapat : (Gania Block)

After 10 kms from Gania-Badakul Road there comes Puranic Manibhadra hills. In the foot-hill at a lonely place surrounded with lush green forests, there is sanctum of Goddess Maa Kala Pata. Local people say they are always saved from danger by the grace of the deity.

Legend has that there was a kingdom called Manibhadra. The king Brutang was in love with Kalabati,daughter of a sage, who had an Ashram in the jungle. Since Kalabati became pregnant without marriage she made suicide in Mahanadi river. The hermit knowing all, cursed , as a result of which the kingdom of Manibhadra became Manibhadra forest and Raja Brutanga became a river which is now a tributary of Mahanadi. A black Sari *(Pata)* which Kalabati wore was located and became a symbol. It is worshipped as Kalapata. People say that they hear musical sounds of *Jhanj* and *Mrudanga* on *Ekadasi* and *Amabasya* days from the *Ashram* which is not located yet. (Fig. 22)

Ranpur:

Ranpur is now the headquarters of Ranpur Tahsil. It is halfway on the all-weather road that joins Raj Sunakhala on Khurda-Nayagarh road with

Chandapur on National Highway No.5. At Ranpur there is a temple dedicated to Lord **Jagannath.** The palace of the ex-Ruler, which is situated near the temple, was constructed by Ramachandra Narendra, who ruled the kingdom about two hundred years ago. It is now in a bad state of preservation. **Basanta Manjari Devi**, a Rani of Ranpur, who became the Deputy Health Minister of Odisha, started a **T.B. Hospital.** The hospital, located at Chandapur, is housed in a building which once belonged to Ranpur Raj family.To the west of Ranpur town stands the **Mainak hill** on whose summit is seated Goddess **Maninag**, the presiding deity of the area. Since it is difficult to go to temple always, a new temple of **Maninageswari** has been built in the foot-hill. (Fig. 23,24,25,26)

Jagannath temple at Ranpur:

In 1363 AD this temple was built and **Lord Madhab Goswami** was worshipped. In 1774 Lord Jagannath, Subhadra, Balabhadra and Sudarsan were brought to the shrine as worshipping statues. The temple has huge landed property and rituals are identical to deities of Puri temple. Just like Puri, the deities here come to Ratha during Car Festival in **Dhadi Pahandi** and while returning to temple in **Goti Pahandi**. It is told that the **Narendra tank** of Puri is dug by one of the Rajas of Ranpur. (Fig. 27,28)

Asurakumari Snan Kunda:

Located near the Asurkumari shrine near Bajrakota village of Ranpur Block, this Snan Kund is a natural tank formed by the stream water originating from the hills of **Asurkumari** which is a part and portion of **Maninak Parbat** that is full of medicinal plants.It is a belief that bathing in the pond helps childless couples conceive.The Asurkumari shrine is mostly packed with devotees during **Maghasaptami** and **Astami** who visit to take a dip in the pond to fulfill their wishes. It is a very good picnic spot. The scenic beauty of the place attracts tourists. (Fig. 29,30)

Jagannath Temples in Nayagarh district:

Jagannath temple at Nayagarh was erected by**Binayak Singh Mandhata** in between 1788 and 1808 AD. The architect of this temple was the father of poet **Jadumani.** Jagannath temple at Laxmi Prasad was reconstructed in 1972 by one Nilakantha Sahu. **Jagannath temple at Khandapara** was erected by the

king of Khandapara. The temple is Pancharatha and Rekha style, while the Jagamohana and Natamandapa are in Pidha style. The idol of Jagannath called Dadhibabana was brought from the temple at Tikiripada and installed here. Khandapada is the birth- place of **Samantha Chandra Sekhar**, the famous astronomer. The Jagannath temple at Ranpur was erected by the king Udhaba Singh in 1324-1363 AD. The Jagannath temple at Daspalla is also an old one. Jagannath temple at **Sikharapura** (Saranakula) is a unique one where bread (Roti) is offered to the Lord. Jagannath temple at Khandapara is oldest among all. (Fig.32,34)

Nayagarh:

Nayagarh is the headquarters of the district of the same name. It is situated 59kms west of Khurda on the Khurda-Daspalla road. It was the headquarters of the State of Nayagarh previous to its merger with Odisha in 1948. It is said that Bagha Singh, a former Raja, named the place as Nuagarh after establishing a new fort and making it his capital. Nuagarh is now officially known as Nayagarh. The great Odia poet **Upendra Bhanja** of the 18th century, who belonged to Ghumsur Raj family resided here for sometime. The town is situated in between two short ranges of steep hills and commands a beautiful view. Besides being the headquarters of the district, Nayagarh is also the seat of many Government offices. There are three temples dedicated to **Jagannath, Dakshinakali** and **Gopinathjew** . The town is connected with Khandapara, and Aska in Ganjam district, by good roads. (Fig. 31,33,35,36,36)

Raghunath temples of Nayagarh:

Raghunath or Ramachandra (Lord Rama) is seen of two types: **Banavasi** and **Abhisheki.** Banavasi Rama, Laxmana and Sita are seen in woodland altar with bow and arrow, whereas Abhisheki Rama, Laxmana and Sita are seen in royal altar with swords. Rama and Laxmana are with beards. In Nayagarh, Raghunath with wife Sita and brother Laxmana are depicted in Abhiseki altar. The important Raghunath temples are in the house of **Raghunath Bebarta** (Nayagarh Old town) near Mausima temple (Nayagarh) at **Dhenkena** (Malisahi) and at **Odagaon.** The Raghunath temple at Dhenkena is important since **Kavi Samrat Upendra Bhanja** received **Rama Tarak Mantra** here.

Raghunath Jew Temple at Dhenkena - Malisahi

The six hundred-year old sanctum for Raghunath Jew in village Dhenkena is located 20 kms from Nayagarh and 13 kms from Balugaon Chhak on Nayagarh-Khandapada road. This temple is famous as field for *'Sidhi' and 'Sadhana'* of **Kabi Samrat Upendra Bhanja** (1680-1740). Legend goes that the poet received **'Ramatarak Mantra'** from the Lord. Here the deities are in *'Abhiseki Vesha'.*

The deity is owner of 25 acres of land and only 11 acres are paddy producing. Here Sriram Navami is an important festival.

Odagaon Raghunath Temple:

Location: 120 kms from Bhubaneswar and 40 kms from Nayagarh. The temple is dedicated to Lord Raghunath. It was built in 1903 AD by Narayan Singh Mandhata (1897-1917) Raja of Nayagarh. Before this the deities were worshipped in a *Mandap* since 1763 AD. The temple is 60 ft high and its *Kalas* at the top is gold plated. The deities are made of **Neem Daru.**

As regards the architecture and sculptures of the temple the following informations are noteworthy. It is an imitation of the typical developed Odishan temple consisting of Bhogamandapa, Natamandira, Jagamohana and the Vimana like the Jagannath temple at Puri and the Lingaraja temple at Bhubaneswar. The sculptures of the temple are not notable. But the representation of some scenes from the Ramayan as depicted in the sculpture at different places within the premises of the temple, are very interesting. Some of the scenes such as Suvalayagiri where Rama, Lakshman and Sita are represented to have carried some sort of conversation can be noticed. The **Topavana** is beautified by depiction of the residence of Ashramas of the sages like **Valmiki, Visvamitra, Vasishta, Agasti, Paulasta, Jaimini and Atri,** etc. **Srirama Navami** festival is observed here with pomp and ceremony for nine days with huge congregation of people. (Fig. 37,39,40,187,188,189)

Ladubaba at Sarankul:

Location: 100 kms from Bhubaneswar and 14 kms from Nayagarh. It is a **Saivapitha.** The deity Ladubaba is both **Hari** and **Hara** (Vishnu and Siva). The temple was built in 16th century by the Raja of Ranpur, since at that time this area was under Ranpur.

The temple rituals are just like those of Lord Lingaraj of Bhubaneswar. 4000 Ac of land are under the temple for deity's rituals. The temple is 50ft high with four chambers and built in khandelite stone. The Viman is Pancharath Rekha style. The Jagamohan, Natamandir and Bhoga mandap are of Pidha type. Here **Sivaratri** is a big festival. On the 14th day of black moon fortnight of Falgun a big mela is observed. A fair is held for a month for sale of different commodities as needed for villagers. Now the fair has been reduced to some days only. **Sital Sasthi,** the marriage day of Siva is observed here. Another festival is **Jamadutia.** One of the important festivals observed here is **"Jatrangi"**. In a year fourteen days are observed by the devotees here. Men or women who vow to observe **Jatrangi** have to fast the whole day and after rituals are complete by evening, take food. This is an important observance of festivals. **The List of days of Jatrangis:-** 1) Chaitra Sukla Astami (Ashokastami), 2) Chaitra Sukla Chaturdasi (Siva Chaturdasi), 3) Baisakha Sukla Trutiya (Akshay Trutiya), 4) Aasadha Sukla Astami (Parsuram Astami), 5) Aasadha Sukla Chaturdasi (Sayana Chaturdasi), 6) Srabana Sukla Chaturdasi (Srabani), 7) Kartika Sukla Ditiya (Jama Ditiya), 8) Kartika Sukla Chaturdasi (Utthana Chaturdasi), 9) Margasira Krushna Astami (Prathastami), 10) Margasira Sukla Sasthi (Odhani Sasthi), 11) Makara Sankranti, 12) Pousa Purnima13) Magha Sukla Saptami, 14) Falguna Krushna Chaturdasi (Sivaratri)

In the temple campus there is a separate temple for **Lord Jagannath, Subhadra and Balabhadra.** Also a temple of Parbati, the consort of Ladu baba is there where regular worshipping is done. Near Sarankul there is a famous Siva temple dedicated to Kapileswar at village Gunjabarana. Sarankul is the birth place of famous Vaishnabite poet **Kabi Surya Sadananda Brahma and litterateur Pt Binayak Misra.** Budhabudhiani dam near Sarankul is a good picnic spot .

In 1927 AD village Sarankul was newly constituted amalgamating temple area, Narendrapur, Bhikaripada, Malisahi, Pathuriasahi by Satar Khan, adminstrator of Nayagarh Ex-state when the Raja was minor. (Fig. 41,42,43 44,45)

A Rare Baniyan tree near Odagaon:

In village Banthapur located in Jungle area (under Banthapur G.P.) in Odagoan Block there is a huge banyan tree which is said to be **2000-year old** spreading in an area of five acres. The tree at present has 5000 *Ohal* (aerial roots) touching the ground and supporting as pillars.Such a big tree is worth seeing as an eco-tourism centre.

Jharadevi at Sukarmal hills:

Near the village Biruda there is a hill full of scenic beauty. Here there is **Goddess Jharadevi** on whom people have immense faith.

Heritage weekly market (Hata) at Manikpatna near Bahadajhola.

Since more than **100 years Manikapatna** Hata (Market) is continuing. The market day is Thursday. Near village Manikpatna there is an important village called Bahadajhola. So many people call it Bahadajhola Hata.

Around Bahadajhola the villages Haripur, Beruabari, Singarpalli, Kaptapalli, Bahadajhola G.P., Nayagarh district, Khurda district depend on this Hata. The main business here is cattle trading. It is an established cattle market. Other than cattle trading, other household materials and vegetables are sold. (Fig. 46,47)

Sanctum of Goddess Petei Chandi (Bahadajhola area)

Located in Singarpalli G.P. of Nuagaon block near Bahadajhola village there is a sanctum in deep forest connected by road. People believe that a prayer to the deity saves them from all dangers. On all Tuesdays of **Chaitra** the worship of deity takes place in a grand manner. It is a good picnic spot. A spring near the sanctum adds glamour to the place.

Astarang and Jahaniapir :

"Astarang" literally means colourful sun-set. It is a village in Kakatpur police station, situated in the eastern corner of the district close to the place where river Devi joins the sea. A metalled road from Nimapara to this village passes through Kakatpur which is only 10kms away. It is an important centre of salt production. Salt is produced in the usual process of evaporating, and thereby concentrating and crystallizing the brine in the hot sun in successive stages of earth pans. The shrine of **Pir Mukadam Jahania Jahangast**, a Muslim saint, is

located near Astarang on the sea beach. According to tradition, in the 16th century the **Muslim saint,** with his disciples came to India from Baghdad and after staying for some time in Bengal he came to Odisha. He visited many places in Odisha and finally settled down near Astarang. Both Hindus and Muslims offer worship at the shrine. **Balijatra festival** is held here at this site. On Kartika Purnima day devotees take bath in the sea to see the **Pir.** Devotees wait for this day in a year to see the pir, *Kora Khai* and a flag is offered to the **Pir.**

In the heart of the village, a beautifully carved image of **Marichi**, the Buddhist Goddess of dawn, has been installed on an old brick mound under a Pipal tree (Ficus Religiosa). The local people, ignorant of its Buddhistic origin, worship it as the village deity. It is an important fishing centre. Fish and salt are exported from here on a large scale to different places inside and outside the State.

Astarang Beach:

Location: 10kms from Kakatpur and 91 kms from Puri. This little beach presents a panoramic view, especially during sunset on a multi- colored horizon.

Baliharachandi Beach:

Baliharachandi beach is situated at a short distance of just 27 kms from the famous place Puri. Salubrious weather, vast stretches of sandy beach and turbulent sea represent the picturesque landscape of Baliharachandi. (Fig. 48)

Beleswar Beach:

The Baleshwar beach is quite well-known for the Saivite shrine, Beleswar is located at a distance of 15 kilometers from Puri. This beach is **a pleasant** place to go during holidays.

Baliharachandi:

Location: 87kms from Bhubaneswar and 27 kms from Puri. It is famous for Goddess **Durga,** worshipped as **Baliharchandi**. The place is near the sea and the mouth of **river Bhargavi.** The scenic beauty of this place provides a pleasant atmosphere for picnickers. Here Siva is also worshipped as **Chandeswar.** Present temple was built by Ramachandradev-I of **Bhoi dynasty.** (Fig. 49)

Balighai Beach:

8km from Puri. The casuarinas fringed Balighai beach, located eight kilometers from Puri,

is a famous picnic spot. The **juxtaposition** of a gentle casuarinas-lined river with the crashing, desolate ocean coast is a strange and extremely beautiful one. One can also catch a glimpse of the shy **Baliharina**, a kind of deer that inhabits the area. The Sea Turtle Research Centre is another attraction of this beach. (Fig. 50)

Bamadeipur (Nimapara):

This site of the Kusavadra valley contains **8 Lingas** collectively called as the **Astasambhu**, worshipped inside a thatched shed. Around this group of **Siva Lingas, an eight-handed image of Bhairavi** is to be found. In her four right hands she holds Padma, Khadga and other indistinct objects while the left hands are shown of holding *Dambaru,* blood pot *Khetaka* and an indistinct object.

Balakati (Bhargabi valley):

10kms from Bhubaneswar. The place is famous for Brass metal works. There is an old **Siva temple** which dates back to 15th century AD. dedicated to **Swapneswar**. The side deities are **Ganesh, Kartikey** and **Parvati.** The temple is Pidha type and made of laterite stone and is about 30" height. The **Vishnu temple** with the image of Vishnu (2'.00"x2'.10") known as **Madhava** is to be found here.

Nrusingha Mandir, Paribasudeipur (Balianta):

The temple is located in village Paribasudeipur under Prataprudrapur Panchayat. At present **Nrusingha** is worshipped. Since the temple was broken due to non-maintenance, five ft. high deity **Basudev** is now in the State museum. After the Viman was rebuilt, deity **Nrusingha** who was **Parswadevata** is now worshipped in Viman. From Jagamohan one can see how the temple was full of architecture. The deity is owner of 19 ac. land. Here **Nrusingha Janma, Magha Purnima, Raspurnima, Janmastami** festivals are held with pomp. In the temple premises there are temple of **Sidheswar Mahadev, Gramdevti, Maa Jageswari** and **Mahavir.** (Fig. 52)

Akhandaleswar Temple at Prataprudrapur:

The Siva temple dedicated to Akhandaleswar is built in 10th century. The deity is very much revered by the local people.

Balipatna Maipi Mela: (A cultural festival)

In the village Nariso Chhitikana of Balipatna block there is a temple dedicated to **Vanabihari** where a festival is held on **13th day of black moon fortnight** (on the day of Varuni Snan) in the month of Chaitra. People worship a tree *(Sagad Batua Koli gacha)* assuming as **Banabihari** offering *Bhoga.* Some devotees prostrate before the deity wishing some boon from the God. The *Sagada Batua Koli tree* and a massive creeper *(Lata)* are treated as sanctum of Banabihari. Since major portion of pilgrims are women this festival is called **Maipi mela** or women's festival. Lot of people from the surrounding villages gather here to get their wishes fulfilled. The devotee woman keeps a coconut on her head and prostrates on the ground. If the coconut falls her desire would be fulfilled, otherwise she has to wait for another 1 year. In the past this fair was held for one day, but now it is increased to 3 days. There is congregation of 50, 000 people in the mela. (Fig. 55)

Tribeniswar temple at Konark:

Madhipur near Konark contains one **Siva Sambhu** known as **Tribeniswar** out of **Asta Sivasambu** of this area. In the temple campus there are temples of **Parbati**, **Kartik** and **Ganesh**. The main festivals of the Lord are **Jagar** festival, **Badaosa**, and **Magh Sasti**.

On **Magha Sasti(Sukla)** Lord Tribeniswar goes in a Viman to take bath in **Chandrabhaga river.** Thereafter, the devotees take their bath. Other rituals are observed in a grand manner. (Fig. 51)

Bhagabati Temple (Near Konark)

At a distance of 500 meters from the famous Sun temple, Konark there is a small temple of **Bhagabati** where people believe that deity Bhagabati was present before Sun temple was built. Local people here have a firm belief in the deity and rituals of the deity are observed here. It is a good picnic spot. (Fig.53)

Balipatna Budhikeswar Deb:

In village **Deulidharpur** in Balipatna Block there is Lord **Siva's** sanctum built in 12th century AD in the name of **Buddhikeswara**. Thousands of devotees assemble here to pay homage to Lord Shiva.

Nilakantheswar, Nimapada:

Nilakantheswar temple is situated in Dighal bazaar on the **river bed** of Kusabhadra. A big fair called "**Khir Sagarmela**" is observed here on **Bisuba Sankranti** day. The local milkmen pour thousands and thousands of litres of milk on the deity as a custom expecting a rich harvest of milk by the grace of God. On this occasion divine sacrement in the noon is porridge.

Chireswari:

The ancient site of **Chitreswari** stands on the confluence of the River Kadua and the Bay of Bengal. The site full of jungle previously is at present approachable from Kuruma at a distance of 8kms. Inside a renovated temple a female deity in **Padmasan** is worshipped as **Chitreswari**. On the western side of this temple is a ruined Siva temple known as **Utpaleswara**. The Jagamohan of this temple made of ancient bricks and stones exists upto the height of 5' while that of the sanctorum exists upto the height of 10`. Both the temples can be traced to 10^{th} Century AD.

Vishnu temple (medieval) at Chandheribari:

At the entrance of the village Chandheribari, 19kms from Bhubaneswar, on the bank of river Bhargavi, inside a tiled house, is shrined a unique image of **Lakshmi Narayan** (1ft x 1ft. 7inches). A miniature standing **Parsvanath** image is attached inside the temple.

Chandanpur:

Chandanpur, a village on the bank of river Bhargavi, is situated in Puri Tahsil. It is 46kms from Bhubaneswar and 13kms from Puri on the National Highway. The nearest railhead is Janakadeipur. It is an important trading centre for betel leaf which is exported to different parts of the State and outside. As the old bridge on river Bhargavi near Chandanpur, built in 1930, was too narrow for increased traffic a new bridge has recently been constructed near the old one.

Dakhineswar, Gop:

The Siva temple known as **Dakhineswar** stands in an isolated place on the bank of the Kusabhadra near the village Begunia. This ancient brick temple can be dated to 11^{th} Century AD. and has been thickly plastered. A sculpture, identified as **Harihara Surya (Biranchi Narayan Surya)** has been kept in front of Jagamohan.

Balaram jew Temple at Erbang:

The temple of Balaram jew is one of the Vaishnava shrines of the Prachi Valley in Odisha. It is located at village Erbang in the Gop Block of Puri district. This temple is situated about 5 kms from the river Prachi and 3 kms from the river Kadua. The village Erbang is locally well-known as the birth place of **Balarama Das**, the celebrated author of the first Odia Ramayana. Balaram Das is one of the Pachasakhas, who was also a contemporary of Prataparudra Deva and Sri Chaitanya. The present temple of Balaram jew was possibly built in the late medieval period of Odishan history. This temple is completely a renovated shrine of that locality. It consists of three structures such as **Vimana, Jagamohana** and **Natamandapa.** The temple is built in sand stones and bricks. It faces to east. The conservation work of the temple was being carried on at the time of survey of the temple. The department of Odisha State Achaeology had undertaken the renovation work of the temple. The local tradition says that the temple was initially dedicated to Lord Dadhivamana. Thereafter, it had been converted to Lord Balaram jew temple.

Denua, Nimapara:

The temple is known as **Pingalakhi temple** datable to 10th Century AD. Inside the temple Goddess **Pingalakhi** resembles in every respect to that of the Stambeswari (pillar worship). Inside the Jagamohan the following loose sculptures have been kept :-

a) Vishnu (3` in height) upper right hand broken from elbow, right hand *Padma,* upper left hand *Sankha* and the lower left hand *Gada.*

b) Vishnu (2`-6" in height),

c) Ganesh

d) Varahi

e) Chamunda

An inscriptional slab is to be found inside the door jamb of Jagamohan. The script is an admixture of Devanagari and proto-Odia.

Pipli :

On the way to the famous religious place Puri, a small town known as Pipli 15 kms from Bhubaneswar has its own share of fame and glory. Globally renowned for its applique works, this small town has attracted thousands of tourists all over the world till date. Hundreds of applique workers engaged in these handicrafts have

put Odisha on the global tourism map.

Locally called *Chandua*, this form of art has existed for hundreds of years and with motifs in beautiful designs on this form of handicrafts has been adored by many. One can find many shops selling applique works on roadsides in Pipli lined on the streets.

Foreign tourists have always appreciated these works and while those frequenting Puri never forget to make a stop here.

Traditionally handicrafts have always been a part of the local populace. Similarly applique works have helped in giving livelihood to many families here. Also these are used in religious rituals without fail. Usually in the form of umbrellas and canopies these applique works are used in the service of Lord Jagannath. For instance, in Chandan Yatra servitors use umbrellas and canopies of applique work while taking the Lords in procesion. Also devotees use such works as symbol of religious reverence on many occasions.

With passage of time applique work has found a place in modern life style, with it being used to make purses, handbags, wall hangings and even designer dresses. Animals, birds and trees sewn on the pieces of cloth make them attractive. Also varied shapes of glasses are used on the works which give it a fashionable look.

For tourists this is a place where fashion, handicrafts and religion merge to make it one of the most attractive tourist places in Odisha. (Fig. 56,57)

Jai Gopal Temple, Danda mukundpur:

Location: 35kms from Puri, 25kms from Bhubaneswar and 2kms from Pipli. Built in 1566 AD, Dandmukundapur is famous for its temple of **Jai Gopal**. The temple is a 3-Chambered Pidha Deul built in sand stone and laterite. This temple has been built after the demolition of original temple. The presiding deities are a stone image of Krishna and a Brass image of Radha. The side deities are Trivikrama, Baraha and Narasingha. Loose sculptures from the original temple are kept inside the Jagamohan. On **Champaka Dwadashi** day i.e. the marriage day of Rukmini and Srikrishna a great festival is observed here. Special types of **crackers** (the secrecy only known to the few families of that village) are used on this occasion. (Fig. 59)

Mukandeswar Temple, Dandamukundpur:

It is a Siva temple dedicated to **Mukundeswar**. The temple was built in 16th century AD with laterite and sand stones. It is a two-chambered Pidha Deul with height of 20 feet. Side deities are **Ganesh, Parvati** and a secular image in the southern, eastern and western niches respectively.

Balanga Weekly Market :

The **century-old** weekly market (Hata) is famous for its trading in agriculture products including coconuts and betel leaves. It is the first and naturally the oldest in this region. The market is held twice a week i.e Sunday and Wednesday.

The market field was the property of Barendranath Mitra, a Calcuttan Zamindar. After the abolition of estates the Balanga G.P. is managing the market affairs since 62 years. Customers and traders from Puri, Brahmagiri, Balugaon, Chandapur, Brahmapur, Bhubaneswar, Pipili, Nimapara, Konark and Kakatpur gather here for marketing.

Dhauli:

Dhauli is a village situated on the south bank of river Daya. Close to the village are two short ranges of low hills running parallel to each other and only a few hundred feet apart. They are collectively known as **Dhauli Hills.** On the north face of the southern range, the rock, which is called **Asvatthama**, has been hewn and polished for a space of 4.572 metres (fifteen feet) long b 3.048 metres (ten feet) in height; and here the famous rock edicts of **Ashoka** are inscribed. Several letters have been lost or damaged because of weather influence since Lieutenant **Markham Kittoe** first brought the inscription to the notice of the Europeans in 1838. A shade over stone has been put up over the inscription in order that it may be protected from further damage.

Immediately above the inscription is a terrace, on the right side of which is the forepart of an elephant 1.2191 metres (four feet) high, hewn out of solid rock and carved with skill. It is of the same age as the inscription, and there is no reason to think that it is not. This is one of the oldest carvings in India. A small narrow groove runs round the three sides of the terrace, leaving a space of three feet immediately in front of the elephant on the floor and along the perpendicular face of the rock. These

grooves were probably intended to support a wooden canopy. Originally, designed as an emblem of Gautam Buddha, the elephant has become an object of popular worship. At the time of **Kittoe's** visit (1838) it did not receive regular worship but once in a year the **Brahmins** of the temple in the vicinity come to throw water on it and to besmear it with red lead in honour of **Ganesh**. The elephant has evidently given the hillock its name **Asvatthama**, meaning the famous elephant referred to in **Mahabharata**. The size of the elephant carved out from a single stone : length 14 ft, ht 4 ft. circumference 10 ft standing on a sheet rock of 14 ft width.

The most important of the remains at Dhauli, however, are the **edicts of Ashoka**. Discovered by **Lieut. Kittoe**, who took a careful copy of them, they were first deciphered by **James Prinsep** in 1838. Several readings, with slight variations here and there, have since been published; the most authentic being that of **Dr Hultzsch** in Corpus Inscriptionum Indicarum, Vol. I, published by the Government of India.

The rock is hewn and polished on the northern side for a space 15ft long and 10ft wide where the edicts of Asoka have been deeply cut.

But here we do not get the *full set of 14 edicts* of Ashoka as in case of other rock edicts of the Emperor in different parts of India. In the Dhauli version, **Edicts No.11,12** and **13** are lacking and **two *special edicts*** have been added to it. These special edicts are generally called ***Separate Rock Edicts I and II.*** The entire inscription has been arranged in three distinct columns. (Fig. 58,60,65)

Shanti Stupa, Dhauli:

Former Governor of Bihar Nityananda Kanungo initially mooted the proposal for a Stupa at Dhauli with the Japanese Buddhist organisation. Government of Odisha extended cooperation to provide land and infrastructral facilities. The construction work of **Shanti Stupa** (Peace Pagoda) was started on the 25th August 1971 under the leadership of Reverend Shanti Shugei and a band of devoted Japanese Bhikshus and Bhikshunis. The designs of the **Stupa** and other projects were prepared by the Japanese architects and engineers who came from Japan for the purpose. The **Kalinga Peace Pagoda** is said to be the thirty-second in series of Shanti Stupas constructed by **Guruji**

Fujii in different countries. Lord Buddha's images have been depicted in large and medium sizes beautifully arresting the eyes of visitors, who entertain a celestial feeling that the **Mahakarunika Buddha** is blessing the people from top. (Fig. 61,62)

Dhabaleswar Siva Temple:

The temple of Dhabaleswar stands on the top of the eastern side of **Dhauli hill** and was in utterly ruined condition. The surviving evidence on the body of the temple clearly indicates that it was contemporary of **Linjaraj and Brahmeswar** temples. In 1972 the old Siva temple was reconstructed at a cost of Rs. 1.23 lakh by Rural Development department, Government of Odisha. It is an 8th century monument built by **Somavamshis**. During reconstruction of the temple, at the time of site clearance, a number of small punch-marked coins of the pre-Maurya period were discovered. This strengthens the inference about location of the city **Toshalli**. On the east of Dhabaleswar temple there is **a historical hidden tunnel.** Since the tunnel face is dumped by earth none could mark its existence. Legend goes that the tunnel is connected from this place to Khandagiri. The tunnel is of 5ft dia and 20ft beneath the temple. (Fig. 64,67)

Bahirangeswar Temple:

This temple stands on the western side of **Dhauli hill.** All evidence which was found and now restored, indicates that it was a monument of **Bhoumya period.** The monuments were thoroughly renovated in 1971 and 1972. A small modern temple by the side of the **Bahirangeswar** temple now houses a beautiful image of **Ganesh** as its presiding deity. This deity is strikingly similar to the image of **Ganesh** found in the southern niche of Lingaraj temple as Parswadevata. An inscription referring itself to the reign of **Santikar deva-I** (Circa 820-35AD) still exists at Dhauli and provides a clear evidence that building activities had started here again from the reign of Bhoumya kings. In temple premises **Maa Parbati, Kartik, Ganesh, Hanuman** and **Akhandalmani** are worshipped as **Parsva Devatas** (side deities). (Fig. 63)

Sanctum of Gokhi Baba at Sundarpada (Old town, Bhubaneswar):

In village Sundarpada people gather in large numbers on **Makar**

Sankrati in the sanctum of Gokhi Baba, a spiritual leader.In his memory Makar festival is held here following *Gadi Puja, Gayatri Janja and Sradha of Gokhi Baba.* A fair is held for a period of 11 days. (Fig. 66)

Lord Beleswar in village Dhanilo, Balianta Block:

On the occasion of Makar Sankranti the villagers around the sanctum gather in thousands for worshipping Lord Beleswar. They enjoy the festival with fire works.

Gangeswarapur, Gop:

It contains the **Siva temple** known as **Manchanath** ascribed to the period of 14th century AD.

Gop:

Gop is an important village in Puri subdivision, situated on the Nimapara-Konark road. It is 9.6kms from Nimapara and 12.8 kms from Konark. The road from Balighai towards Madhava crosses the Nimapara-Konark road at this place. Majority of its population comprises milkmen who are producers of large quantity of milk. Gopa means milkmen community. Hence it is named so.

Ganeswari temple at Vayalisvati:

The Gangeswari temple in village Vayalisvati under police-station Gop is 58 kms from Bhubaneswar. The peculiarity of this temple lies in the fact that the Gandi portion starts in vertical projection without any curvature. Thus it differs from the Rekha type of temple common in Odisha. The Gandi portion of this temple is embellished with five folding designs. The outer wall of the Jagamohan is decorated with beautiful sculptures of both humans and animals. The **Dikpalas** have occupied their proper position on the outer wall of the **Jagamohan**. The presiding deity is a piece of stone known as **Ganeswari**. But just near the outer compound wall of the temple inside a thatched room, the beautiful image of the four-handed **Mahisamardini Durga** measuring 2'-6" is worshipped as the **Gramadevata**. Most probably, this was the presiding deity of the temple under review. Though it is a male figure locally it is worshipped as **Gopalini**. It is reported by the villagers that the plots of land have been allotted in connection with worshipping of this deity. This sculpture is gradually deteriorating due to weather vagaries which may spoil the originality of this sculpture in course of time.

Garedi Panchana:

The temple of **Budhanath**, a

Saiva shrine datable to the Ganga period, is situated in village Garedipanchana in Balipatna police station. Its two-floor construction and other architectural and sculptural affinity with the Rajarani temple of Bhubaneswar (10^{th} century AD) may take the temple back to even an earlier period. The Siva temple known as Buddhanath without Linga (the Sakti being worshipped) stands in ruined condition and the sculptures of the temple are scattered inside the compound of the temple. The sanctuary of the main Deul, to some extent is in good condition while the Jagamohan is in a dilapidated state. The upper portion of the temple was broken. The Siva Linga, situated in the circular stone ditch, remains submerged in water throughout the year. Since the middle of the year 1976 the ditch has, somehow, gone dry and the stone Linga is clearly visible.Recently a stone slab was discovered from the debris with the words **Brihat Prasta Dhabena** inscribed on it. The work Brihat Prasta is the name of a village or region. It occurs in an old inscription found in the Epigraphia-Indica preserved in the Madras Museum which shows that Umavarman (360-395 BC) made a grant of Vrihat Prastha to a Brahmin. It is obviously older than the temple and is probably a part of a much longer inscription. The indications are that there was a shrine of Buddhist cult before the present dilapidated temple was built and Vrihat Prastha was either the name of this village or this village was included in a region known as Vrihat Prastha. The temple of **Budhanath** is an old dilapidated monument with nicely carved images on the outer walls of the temple. As the name suggests, the place was perhaps once a seat of Tantric cult. At the entrance of the village, the **Jagulei Thakurani** in a little masonry structure under a tree is being worshipped. **Shri Nilamani Senapati**, the first Odia to get into Indian Civil Service, was born at Garedipanchana. **Now the dilapidated temple is re-constructed.** (Fig. 68,69,70,72,73)

The 64-Yogini temple at Hirapur:

The Mahamaya temple of Hirapur village on its outskirt is a hypaethral shrine facing the east. Discovered in 1953, it harbours images of 64 yoginis standing on different mounts, postures and each exhibiting a distinct coiffure. The image of 10-armed presiding deity of the Pitha, worshipped as **Mahamaya** is the largest among the yoginis. In fact, there are only

4 temples of this kind in the whole of India, and two of them are in Odisha and the other two are in Madhya Pradesh.

The 64-Yogini temple was built in the 9th century AD, by the **Bhauma and Somavamsi kings** of Odisha. The popular religion in Odisha at this time, patronized by the kings and therefore followed by most people, was the "Shakta" faith based on the worship of "Shakti" or "Power". It was believed that the Supreme Power, responsible for the creation of the universe, is a Female Power, also known as **Durga** or **Kali,** the Mother Goddess. The **Yoginis** were lesser Goddesses or spirits who served Durga and helped Her in the task of destroying the powers of evil. The 64 -Yogini temple is dedicated to the Yoginis; their devotees believed that by worshipping the Yoginis, they could acquire supernatural powers.

The temple is built in the shape of a circular wall which has no roof and is open to the sky. Built into this wall are hollow spaces, in each of which is installed the image of a Yogini. Some of the Yoginis are represented as huntresses or female warriors carrying bows and arrows.

The Yoginis are attendants on Durga, and in a sense, are considered to be various forms of the Goddess herself. According to scholars the temple of Sixty four Yoginis at Hirapur was a centre of Brahmanical Tantric religion in 8th-9th century AD when this cult was predominant in Odisha. There is a four- acre capacity tank called **Mahamaya tank** near the temple. (Fig. 71,74,75,76)

Haripur:

Haripur stands on the bank of the river Bhargavi, two kilometers from Pipili-Nimapara main road. It has a Vishnu temple known as the **Madan Mohana**. The bronze images of **Krishna** (4ft in height) together with the images of **Radha** and **Lalita** are being worshipped. The image of **Krishna** as **Vansidhari** of such height and made of bronze has not yet been probably found out.

Karamala:

Karamala is a tiny village in Brahmagiri police station. It came to prominence for being the abode of the late ascetic **Abhiram Paramahansa** who commands a good number of followers in Odisha. The ascetic was a learned man and has written a number of books. He is believed to have lived for one hundred years and founded

his Ashram in this village after the Second World War. With public subscriptions he got many buildings and rest houses constructed for the visiting devotees. It is a mystery why the **Ashram** started in such an inaccessible place in the midst of a marshy area. The **Ashram** brings out a quarterly journal to which well known litterateurs contribute. About forty Vaishnava Sanyasis permanently reside here and propagate their faith among the people. Both **Vishnu** and **Siva** are worshipped in the Ashram. The ascetic once went to jail for writing **"Kali-Bhagabat"** against British.

Kakatpur:

Kakatpur is a village on the **Prachi river,** situated in the north-east corner of the district and is the headquarters of the Kakatpur police station. It is 22kms from Nimapara on the Nimapara-Astarang road which is motorable throughout the year. It is said that the village has derived its name from its titular deity '**Kakate**'. But the place is famous for its presiding deity Goddess '**Mangala**', and for Goddess '**Banadurga**'. The temple of Goddess '**Mangala**' is not very old, but it seems the present temple has been constructed on the ruins of an old temple. The idol of Maa Mangala had been brought from Deuli math in 1844 AD and worshipped at Kakatpur on the 2nd Monday of *Chaitra* which is called **Abirvab Dibas,** the day of appearance. Mangala is a popular deity in Odisha and is specially worshipped throughout the State on Chaitra Sankranti day. Goddess Mangala is carved in chloride stone. The side deities are Vishnu, Varah Vishnu, Nrusi-Vishnu, and the Chamunda. On Sankranti day at Kakatpur, the priests of Goddess Mangala with a pitcher full of water and offerings of flowers, walk over a narrow trench containing lighted embers. After the ceremony, the priests journey from village to village, promising immunity from attacks of small pox and cholera. On this occasion the famous Jhamu Jatra is observed at Kakatpur which lasts for about a month and is attended by thousands of people. The other important festival of the Goddess is Dasahera, celebrated in the month of Aswina (September-October). In the Natamandira of the Maa Mangala temple there is a **big bell** on which "Grace 15th M 1527" is inscribed in English. It is not known how this bell came here.

In the past **'Devadasis'** (Divine dancers) were employed in the temple for which they enjoyed landed jagirs. The system has now

stopped. In the Nabakalebar festival of the Jagannath temple in Puri, Kakatpur Mangala temple has a crucial part to play. In this renovation of the deities festival, new idols are created for **Lord Jagannath, Lord Balabhadra and Goddess Subhadra** from a sacred wood known as Daru Brahma in local parlance. Prior to the festival, the priests of Jagannath temple come and pray at the Maa Mangala temple to aid them find sacred wood for the new idols. Goddess Mangala answers their prayer in their dream and that is how the right holy wood is located. This early custom demonstrates the power of the Divine Mother Mangala. The temple of **Someswar (Siva)** is situated on the bank of river Prachi, at a distance of about 3kms from Kakatpur. The temple is of recent construction, but in its newly-built porch and in some nearby shrines a large number of cult images can be found which are of great archaeological interest. (Fig. 77)

Jhamujatra of Maa Mangala:

This is a famous festival at Kakatpur. On the first Tuesday of Chaitra month **Danduas**, the special devotees observe *Brata*. They take penance for the whole month. On the **fifth Tuesday** after the first Tuesday of Chaitra which comes normally in the month of Baisakh, Jhamu Jatra festival is observed with pomp and grandeur here. In the whole of **Odisha, Jhamu Jatra** (Fire walk) is due on "**Pana Sankranti**" day, whereas Kakatpur is an exception. (Fig. 80)

Konark:

Sun temple in Konark is one of the most stunning monuments of religious significance and a glorious masterpiece of architecture. The temple is devoted to Sun God or Surya: the supreme Lord of the universe and the prime object of life-giving energy, the healer of diseases and bestower of desires. Built in 1250 AD, the entire temple was designed in the shape of colossal chariot, carrying the Sun God (Surya) pulled by seven horses. The 12- pair- giant engraved wheels (9'8") of the chariot symbolized the division of time. Each wheel has 16 spokes radiating from the axle with ornately carved medallions depicting various deities. The temple is an embodiment of brilliant chronicles in stone, with thousands of images including those of deities, the Sura-Sundaris (heavenly damsels) and human musicians, lovers, dancers and different scenes. Besides birds, animals and a plethora of intricate geometrical decorative designs adorn the walls.

The magnificent **Ziraffe** found only in Africa finds a place in one of the carved panels of the sourthern portion of raised plinth of the grandest architectural marvel. The Sun temple Konark is the 13th century **world heritage monument.** Historians opine that either a Ziraffe was brought alive by sea from Africa to Odisha or a few Ziraffes were brought to India, bred in a royal park somewhere and the king acquired one. The temple was built by king **Narasimha Dev** (1238-64), to celebrate his military victory over the **Muslims of Bengal** at a cost of 12 years' revenue.

The work also continued for a span of 16 years with 1200 masons per day. The khandelite stone blocks which were used in construction were carried by the river Chandrabhaga (now the river is dead) from Banki area. The height of the tower of the sanctuary (which is in ruins) has been calculated to be 227 feet with inner sanctum 32ft 10 inches square. The Mukhasala which has survived, is a most richly ornamented building in the world. It has a height of about 130ft. The temple compound is 857ft and 540 ft. Originally near the coast Konark was visible from far off the sea and was known as **Black Pagoda** by the European mariners, in contrast with white-washed Jagannath temple **(White Pagoda)** at Puri. However, despite its dilapidated state, the Sun temple stands out as a master-piece of **Odishan architecture.**

The famous temple is partly ruined by age-old long neglect. Under the assistance of **Lord Curzon,** the Viceroy it was repaired in 1904, when mounds of sand and other ruins were removed. For nearly 300 years Konark was under ruins. The main temple was severely damaged by nature's vagaries and other human activities. King of Khurda himself removed some fine sculptures from this temple and placed those in the temple of his fort. The **Arun Stambha** with the figure Arun on its crown from here has been taken away and placed before the eastern gate at Puri Jagannath temple.

A. Stirling who had visited Konark before 1825 AD wrote that a small section still remains standing about one hundred and twenty feet in height which, viewed from a distance, gives to the ruin a singular appearance, something resembling that of a ship under sail. **James Fergusson** who visited the temple in 1837 and prepared a drawing of it, estimated the height of the fragment, an angle, of the

sanctuary as (42.672m.) to 150 ft (45.72m) though **Kittoe,** who came here only after a year, writes that one corner is still standing to the height of 80 (24.384m) or 100 feet (30.48m.) and has (at a distance) the appearance of a crooked column.

Although the main sanctum sanctorum is in ruins, the 39-meter high audience hall, the dance hall and the ruined temple of **Chhaya Devi** (wife of Lord Surya) are still there. Two horses and two monolithic elephants, exhibit the dynamism of the sculpture. The Konark temple is included in **World Heritage sites** by UNESCO. It is Odisha's crowning glory.

It is open to visitors from 10 to 17 hrs except Friday. (Fig. 79,83,84,87,88,90,91)

Parswa Debatas:

All the **Parswa-Debatas** representing Sun God are in conformity with the canonical convention. These sculptures are superb specimens of the iconographic art. The sculptures are noted for their elaborate composition, with accessory figures.

The more than life-sized image of **Surya** in the southern niche stands majestically on a **Saptaratha** chariot drawn by seven horses with a face beaming with compassion. **Aruna**, the charioteer, busy with the lash and rein, is shown down to the waist. Near the right foot of Surya is the king (**Narasimha Deva**) with folded hands and the kneeling figure near the left foot represents the family-priest of the king. The entire sculpture, made of a single piece is installed on a **chlorite pancha-ratha** pedestal.

The Wheels

The wheels are carved against the face of the beam. Treated magnificently, each wheel consists of an axle kept in position by a pin as in a bullock-cart, a hub, a felly and sixteen spokes, of which eight are broad and the other eight thin. The hub is decorated with beaded rings and a row of lotus-petals, the latter in a few wheels having dancers and musicians very rhythmically composed, and the felly with elaborate scroll-work containing within many of the foils, birds and beasts in various actions. The spokes project beyond the felly. The thin ones have a row of alternate beads and discs. The broad spokes again broaden near the centre where they assume roughly the shape of a diamond. The remaining portion of the spokes are minutely carved with scroll-work, flo-

ral motifs, creepers, beaded strings and stylized chaitya-windows. In the central part of the diamonds is a medallion. These medallions contain various deities, erotic and amorous figures, **Kanyas** in various poses, a nobleman with a man standing with folded hands, a princely cavalier, a man playing on cymbals, a cavalier hunting a boar, a man having a sword with a second man standing in front of him, elephant-riders, a cavalier attacking an animal with a long spear, shooting an arrow towards a pair of deer or a lion or brandishing his sword towards a man and a seated person approached by others with folded hands. Similar medallions also occur on the face of the axle. The available one contains a God in the company of a Goddess, **Gaja-Lakshmi, Krishna** playing on a flute amidst an assemblage of **gopa boys, gopis** and **cows.**

The Colossi:

Each of the three staircases of the porch was originally guarded by a pair of colossal two lions, each rampant on a crouching elephant, on the east; two elephants richly decorated and fully harnessed, on the north; and two gorgeously caparisoned war-stallions on the south. Each of these animals was originally mounted on a partly carved platform. The animals on the north and south sides have been installed on new pedestals, some metres farther from their original locations. They now face the porch instead of the enclosure. The two compositions of the east side are now in front of the parapets of the eastern flight of the Natamandapa. All these animals were originally coloured in chocolate-red, patches of which are still extant at places.

Lion-on-Elephant:

The maximum height from the feet of the elephant to the head of the lion is 2.565m. In the rolled trunk of the prostrate elephant is a terrible-looking male. (Fig. 78,96)

Elephants:

Rendered with life-like realism, both the elephants with full of anger in the eyes are remarkable for the bulky volume. The eastern one 2.133 m high, holds aloft in its curled trunk a demoniac figure, armed with a shield and a small curved sword, evidently with the intention of hurling it away. A similar demoniac figure, with rolling eyes, coiled beard, moustache and coiled tresses, is seen below the body of the western elephant, 2.235m high. (Fig. 85,86,94,95,96)

Nabagraha shrine (nine planets):

The Nabagraha slab contain-

ing images of nine planets was in the door of **Mukhasala** (Jagamohan). Now it is kept near the temple compound and being worshipped. On **Saturdays** of Baisakh, Kartik and Magh months there is a huge gathering before the sanctum of Nabagrah for worship. During **Magh Saptami,** before one day i.e. **Sasthi,** women folk cook in earthen utensils and break these there. Then they take bath in Chandrabhaga on Saptami day, worship Nabagrahas and then return home. It is called **Handi-bhanga Jatra.** (Fig. 97)

Nine planet worship for physically disabled- children

On 4th Saturday of lunnar month Baisakh a *Puja* is celebrated before the sanctum of Nabagrah. Mothers of mentally retarded and handicapped children worship the nine-planets. The children are burried in sand upto waist level and *puja* rituals are observed. People in thousands assemble for this worship. There is a belief that after rituals the children are cured from the disability. After the Puja the devotees make a bee-line to see the Nabagrah images. (Fig. 98)

Mayadevi Temple:

To the west-south-west of the main temple there is another temple consisting of a sanctuary and a porch called **Mayadevi temple**. Mayadevi is popularly believed to be one of the wives of Surya. It is also called **Chhaya-devi temple**. The reclamation of the temple from sand was done in 1909. It has been surmised by some that the temple was meant originally for Surya, a presumption substantiated by its parsva-debatas. It has also been surmised by a few that the image, Ramachandi, which is now in worship in a temple on the sea, 8kms. sourth-west of Konark, was in this temple. There is a tradition current among the local people that Ramachandi left Konark stealthily when the Muslims under Kalapahad over-ran the temple.

Vaishnava Temple:

To the south-west of the temple of Mayadevi, there is a small temple (maximum height 2.13 metres) exposed in 1950. Facing east, the temple, made of large bricks, consists of a sanctuary and a porch, both **Pancharatha** in plan. The superstructures of both the components are now missing.

Museum:

An archaeological museum has been set up at a little distance from the temples with many artifacts, carving and archaeologi-

cal remains found during excavation.

Ananta Abadhuta Math :

There is a Math on the southern side of the Konark temple called Ananta Abadhut math. The math belongs to the cult of **Sunyasadhana** or the contemplation of the eternal void. Near this math Akhanda Janja Kunda, Sun temple, **Trilochaneswar** temple, Abat tirtha, Manikarnika tirtha, **Parbati sagar** are located. Parbati sagar is a *'Bamphi'*.

Throughout the year many festivals are observed here. **Sambadasami** is most important. This day car festival of Sun God takes place. The Sun-God goes to Chandrabhaga in a decorated car (Rath) and stays there for 27 days and then returns on Magha Sukla Saptami. *Jhulan festival* is observed from 6th day of light moon of Chaitra to 2nd day of black moon of Baisakh for 12 days. *Baul Amabasya* is treated as **Dharma Surakha day.** This day in the meat of pig Tulsi leaf is kept and taken as Prasad. In the matha campus, graves of 30 **Abadhuts** are there. (Fig. 98)

Chandrabhaga : (Magha Sukla Saptami Snan)

Once Chandrabhaga, a sacred river which carried massive stones to build Konark temple is dead now and has been reduced to a tank where people take a dip on **Magha Sukla Saptami** as a ritual.

On 6th day night of Sukla fortnight of Magha, the deities Shree Shree Dakshineswar, Shree Shree Isaneswar and Shree Shree **Trivenswar** of nearby villages of Konark come to Chandrabhaga site and take seats. Next day early morning the three deities take bath in the pond and the waiting mass of devotees take dip and make Darshan of the early morning rising sun. (Fig. 99,102)

Konark Beach:

After a walk of 3kms from the temple, the visitor can see Konark Beach (Chandrabhaga) with a long stretch of clean sands and cool blue sea making rapids in rolling waves. The beach has its own lovely serenity. The sight of early moment of Sun rise at the sea beach is unparallel. The Marine drive road along the sea leads to Puri sea beach. In this entire road of 35kms one can stop anywhere to enjoy the beach. An open air theatre has been built near the Sun temple and the Konark dance festival is staged here in early Decem-

ber. The road is called **Marine Drive.** (Fig.89, 92)

Kurum (Konark):

Location: 8kms from Konark by road and 73kms from Bhubaneswar. The ancient site of Kurum in south-east of village Konark is a place for Buddhist antiquity. Specimens and exhibits of 7th and 8th century A.D have been found in this village. The site is famous for 9ft high Buddha seated in **Bhumisparsa-Mudra** along with the image of **Padmapani Abalokiteswar** and **Revant** collectively worshipped as **Yamadharma** inside a temporary shed constructed on a brick mound. It is believed that a person will enjoy enormous wealth and material prosperity if he visits the Buddha shrine after a bath in the pond of the shrine premises. An ancient brick wall measuring 29 meters in length is exposed in the western side of the mound.

In **Hieun Tsang's** writings Tour Note (634 AD) Konark has been referred to as a **wealthy, prosperous** and well populated village.

A fair called **Buddha Purnima mela** is held in the village on the fullmoon day of Baisakh, which is attended mostly by the people of the neighbouring area. (Fig. 102)

Lord Bankeswar Siva:

A festival called **Khira Sagar mela** is held since 2007 in village Baniasahi near Konark on **2nd Saturday of the month of Kartik. Lord Bankeswar,** the presiding deity is bathed with milk early morning. The cowherds pour milk over the Lord. The quantity of milk may exceed 10,000 litres. Later special type of ***Khiri(porridge)*** is prepared by the bathed milk and distributed among all present there .(Fig. 104).

Konark-Balukhand Wildlife Sanctuary:

Entry point is 3kms from Puri. Balukhand-Konark forest area has been declared a sanctuary by Govt. of Odisha in September 1987. The sanctuary is situated at a convenient location along sea coast between Puri and Konark covering an area of 71.72 sqkms. **Puri - Konark marine drive** passes through the sanctuary. Important fauna are stripped hyena, jungle cat, blackbuck, spotted deers, monkey, jackal, mangoose etc. The flora of the area includes casuarinas, anacordium, neem, tamarind, karanj etc. Within the sanctuary 15 tanks, 50 small ponds are there. 45

villages are adjacent to the sanctuary and 65 villages are at a distance of 2 kms. Since grass for the deers cannot grow in sand in 30 hectares hybrid grass is being cultivated. (Fig. 103)

Ishwar Deva Temple, Jiunti:

Village Jiunti is 8 kms from Kakatpur. Here there is a temple of **Ishwar Dev** which contains Deul and porch built in 9th century AD. The Natamandira is a later addition. The temple is a State-protected monument.

Jhinti Nilakantheswar temple (Village Panikata) Jhinti Sasana, Puri:

The temple is built in 16th century and it is a two-chamber Pidha Deul in sand stone and brick. The height of temple is 15ft. The presiding deity is a Sivalinga (Nilakantheswar) and a **Vishnu image (Gopinath)** is found inside the Sanctum. The side deities are Ganesh, Kartikeya and Parvati. Some loose images of **Trivikram Narasingh** and **Varah** are found to the right of Jagamohan.

Panchagaon:

The village Panchagaon stands in the valley of the river Gangua about 12kms from Bhubaneswar. At the beginning of the village stands the temple of **Mangala** and not very far from this temple is a renovated temple enshrining the image of **Vishnu** worshipped as **Dadhibamana**. Just inside the entrance hall is to be found an image of Dasbhuja Mahisamardhini Durga. Inside the Jagmohan are to be found the images of **Ananta Sayi Vishnu** and **Siva** seated on a bull. To the eastern corner of this temple under a baniyan tree is kept an image of **Yakshya** measuring 5'-6' in height. The peculiarity of this image in comparison to other **Yakshya images** discovered from Dumuduma near Khandagiri now exhibited in Odisha State Museum, lies in the fact that the image has got a square socket of 1'.6"x1'.06" over its head. This sculpture can be assigned to third century B.C.

Pratapapur Sasan Medieval Sculptures :

The following loose sculptures datable to 13th century AD are to be found at Pratapapura Sasana of the Bhargavi Valley, 15kms from Bhubaneswar: (a) Ganesh (1'.05"x1'.06"), (b) Kartikeya (1'.08"x1'.07"), (c) Parvati (1'.09"x0.11").

Ramachandi Temple:

Location: 8kms from Konark,

27 kms from Puri and 73 kms from Bhubaneswar. **Ramachandi temple** is located on the confluence of river **Kusabhadra** and sea, built in 18th century. It is a plane two - chambered Pidha temple built of stone and bricks. The height of the temple is 30ft. The presiding deity is a stone image of Goddess Ramachandi, a beautiful image of **Mahisa Mardini Durga**. An image of **Marichi** is found in the outer niche of the temple. During the whole year many worships/rituals are taken up here. Out of all the worships **Nabadinatmak puja, Sholapuja**, and **Dusshera** are main festivals. *Shola puja* of the Goddess starts from **Mulastami** to (Bhadra Krushna Pakhya) **Mahastami** (Aswin Sukla Pakhya). During these 16 days the important Vesha (costume) of the deity is Dasabhuja (Manhisa Mardini), on Mulastami, **Sitala besa, Mahalaxmi besa, Singh Bahini (Lion Mounting) besa, and Jagadhatri besa.** On Dusshera day for fulfillment of desire, the women devotees tie a knot to the nearby Baniyan tree containing coconut, bangles and betel in a small cloth. After the desire is granted, they remove the knots from the tree and immerse these in Kusabhadra river.

The most important festival is **Handibhanga Jat** which is held on **last Thursday of light moon fortnight of Baisakh**. The house wife who wants to beget child and prosperity brings rice and vegetables and cooks in the Ramachandi temple site with new earthen utensils. After cooking they take Prasad and finally break the earthen utensils. There is belief that if any woman is unable to break her earthen pot, she will face misfortune throughout the year. (Fig. 105,106,107,108)

Ramachandi Beach:

On the confluence of the **Kusabhadra river** and the Bay of Bengal, Ramchandi is a beautiful beach. Goddess Ramachandi, the presiding deity of the Konark region, is worshipped here. Situated eight kilometers from Konark on the Marine Drive, Ramachandi is an ideal place to spend a couple of fun-filled hours. The spot is becoming a major tourist destination. During December-January dolphins straying into the river in search of food are a special attraction. Besides, hordes of red crabs crawling all over are a delight for visitors. (Fig. 111)

Raghurajpur:

Located 55kms from Bhubaneswar. Near Chandanpur,

9kms from Puri, there is a village called Raghurajpur 1.5 kms from NH. The village is famous for **Patta Chitra** i.e. mythological paintings. This is a unique painting. These Chitrakars (painters) seem to have been the first ones settled down in Raghurajpur. The **Chitrakars** of this village make colorful painting in Chariots during Car-festival.

Dance, Music and Visual arts have always co-existed side by side here. The old Gurus of percussion **Gotipua dance** and **Sankirtan** have learnt their respective arts from the **Parampara** traditions (the tradition of handing down an art from the elders to the younger generation of a family or community.) The traditional teaching dance to adolescents is still carried an. All along each artisan's house are exhibits of colorful toys and paintings on their verandah rendering the entire village into a most picturesque crafts bazaar. Over 120 families of Raghurajpur village practise their ancestral occupation. Researchers and art lovers visit the village everyday to learn about the legacy of art and craft hub. Raghurajpur is the birthplace of Odissi exponent and Padma Bibhushan **Guru Kelucharan Mohapatra,** Padmashree **Guru Maguni Das,** Pattachitra artist **Jagannath Mohapatra** and many other award- winning personalities. The unique art of Pattachitra has earned international reputation. (Fig. 109)

Kapileswarpur, Puri:

Near Puri town there lies the village **Kapileswarpur,** the birth place of **Atibadi Jagannath Das,** the composer of **Odia Bhagabat.** He was born in 1491 AD. He is known as one of the **Pancha Sakhas** – a group of five Odia poets which includes Achyutananda Das, Balaram Das, Yashobanto Das and Sishu Ananta. These poets began the **Bhakti Movement** in Odisha; their poetry was born out of "bhakti" or great personal devotion to God. This was the time when the people of Odisha were greatly influenced by **Sri Chaitanya Dev,** the great religious doyen from Bengal who spent a good part of his life in Puri. It was Chaitanya Dev who gave the title **Atibadi** (very great) to Jagannath Das.

Jagannath Das's Bhagabat is a long poem, written in the form of "couplets" (pairs of lines which have rhyme – that is, they end in words which have similar sounds.) As an example, here are the first four lines of the book:

Namain Nursingha Charana, Anadi Parama Karana,

Jahara Adi Madhya Anta,
Bichara Naghate Jagata

The language of the poem is highly colloquial; this is how people speak in the villages of Odisha.

Sakshigopal:

Village Sakshigopal lies 22 kms from Puri on NH. It has a railway station on Khurda Road- Puri rail line. Deity **Satyabadi Gopinath** is enshrined here in the 1st part of 19th century AD. Gajapati king **Purusottam Deb** (1466-97) after conquest of Kanchi brought this life size idol of Lord Krishna in 16th century AD. The idol is finally enshrined here after changing many places. Later in between 1850 to 1870 the image of **Radha** with donation of **Raja of Ranpur** was enshrined. Radha's image is a little above 4" in height and it is cut out of solid block of stone. Those pilgrims who come to Puri, must see the Lord **Sakshi Gopinath** as a custom. Next to Jagannath, this is probably the most famous Krishna temple in Odisha. On **Anla Nabami** day in the month of Kartika thousands of pilgrims gather here to make *Darshan* of Radha's foot. Since it is believed that a visit to this temple is a must after undertaking four main pilgrimages in order to attain salvation, devotees in large numbers visit the shrine daily. (Fig. 110)

Khaiphod Jatra:

Village Bhimapur near Sakshigopal is famous for **Maa Gada Chandi** and village *Bidyadharpur for Goddess **Maa Bindhy Basin.*** On Bisuba Sankranti people observe Khaiphod Jatra. It means some devotees (Patuas) vow to take penance. Two sharp iron hooks are pierced at their back and they rotate 20 ft above ground level. The scene is horrible. Interestingly the Patuas also rotate with kids with them, whose parents earlier vow for the welfare of their kids. (Fig. 113,115)

Sakshigopal *Panchasakha Pith:*

Sakshigopal is famous for burial place of five great eminent souls who were freedom fighters, writers, poets and social workers. They were called *Panchasakha.* They are **Utkalmani Pandit Gopabandhu Das, Pt. Godabarish Mishra, Pt. Nilakantha Das, Acharya Harihar Das and Pt. Krupasindhu Mishra.** Some of them were also MLC, MLA and M.P. They brought light when the State was in darkness. At Sakshigopal the tomb stones are

erected which are worthy of being visited to pay homage to the departed souls.

Satyabadi School:

Utkalmani Gopabandhu Das set up an **Ashram school** in1909 in a mango orchard in Sakshigopal, in the heart of nature. The school aimed to bring about all-round physical, intellectual and spiritual development. There were only 19 students on the rolls, who were taught by the **Pancha Sakhas** themselves.

The Satyabadi School was an exciting experiment which, unfortunately, could not last very long. The main reason was the lack of resources. The Pancha Sakhas never accepted any help from the government. Moreover, Gopabandhu Das and Nilakantha Das were involved in too many things; as time went by, they were drawn more and more into active politics and could not give enough attention to the school. After a time, the school had to be closed. However, it has left us with an example which inspires educational reformers even today. (Fig. 114)

Kathiyatra Festival at Alugam :

Kathiyatra is one of the festivals of deity Jageswary in village Alugam near Sakhigopal. From *Sathi Osha* i.e. on 6th day of litemoon fortnight of Bhadrapada the representative deity Padma goes in Nabayatra in tweleve villages such as Bhoipada, Aisanapada, Batulipada, Khandayatsahi, Sethisahi, Badheisahi, etc. After return of the *Chalanti Pratima* Kathiyatra festivals begins. With more than 250 nos. of sarees donated by women devotees, a long sal wooden pole of *22 hats* and *22 angula* (approx. 35 feet) is covered. Then all go to Barabati field. There Kalasi or Roul stands on a brass water pitcher holding the sareescovered pole. The Roul wishes welfare of the area there. It is an interesting scene. (Fig. 112)

Kosaleswar Temple:

Located in village Sankanjia near Sakshigopal and on west side of Bhubaneswar-Puri road. It is an eleventh century old temple and three Chambered Pancharath Rekha and Pidha Deul built in sand stone. The third chamber is rectangular Pidha structure and height of temple is 30ft. The presiding deity is **Sivalingam** dedicated to Kosaleswar and the side deities are **Ganesh, Kartikey** and **Parvati**.

Singhapur:

Singhapur, is located 55kms

from Bhubaneswar. Inside a renovated temple of Pidha design an image of **Varaha-Vishnu** measuring 3'x1"x0.03" has been installed and worshipped as the **Varahanatha**. On the southern side of the temple, similar renovated Siva temple known as **Somanatha** is to be found. The place for side deities in the south has been occupied by the image of **Uma Mahesvara**.

Bhabakundaleswar Temple, Tankapani road:

The village Tankapani on the bank of river Bhargavi, near Bhubaneswar, contains the Siva Linga known as **Bhavakundaleswar** which can be assigned to 13th century AD on the basis of iconography feature. Three images of Ganesh are to be found here.

Panchu Pandav Cave:

The Panchu Pandav Gumpa, a group of laterite caves are located a few meters west to the temple of Bhaskareswar on Tankapani road. There are a few rock-cut caves named after the Pandavs of Mahabharat viz: Judhistir, Bhima, Arjun, Nakul and Sahadev. These Gumphas are of **Gupta** age. The roof and floor of these monuments have been kept uniformly plain and flat. A standard 5'-8" has been maintained as the height of the ceiling from he floor level. (Fig. 120)

Siva temple, Turintura, Banmalipur, Puri:

The temple was built in early 12th century and it is a single shrine of Pancharatha style, Rekha Deula built of bricks. The height of the temple is about 25ft. The presiding deity is **Siva**. There are three **Vishnu** images and a **Lakshmi** image outside the temple.

Virapratappur (Bhargavi Valley):

There is a Jagannath temple here of medieval period. Inside the Jagannath temple, the following loose sculptures are to be noticed: (a) One brass image of Gopinath, (b) Stone image of **Tribikrama Vishnu**, (c) **Nrusingha Bishnu** and (d) **Gopinath**.

Nikunja Bihari Temple at Balianta:

At Balianta near Bhubaneswar town there is **Balikuda Gossain Pith** where Lord **Nikunja Bihari** is worshipped. In 1913 the image was located from the river bed of Kuakhai and since 1919 the Lord is worshipped. The height and

breadth of the image made of black chlorite is 8ft 4inches and 4'-0" respectively and it is in "**Trivangi**" pose. Inscription of **Astasakhi** but no **Radha** and many other carvings are in the chlorite image.

During visit of **Mahatma Gandhi** in 1934 this temple was opened to Harijans on 15.5.1934. Here Gandhi stayed for 3 days. (Fig. 118)

Bhingarpur Medieval Siva Temple :

The Siva temple known as the **Vani-Vakresvara** rebuilt on the ancient ruins is located in the middle of the village Bhingarpur, P.S. Balianta, on the bank of river Kushabhadra. The original structures of both the sanctum and the Jagamohan remain upto the height of 3' over which the present Pidha temple has been reconstructed. This temple is similar in every respect to that of the **Kapilesvara Siva temple** of **Kapila Muni Ashrama** of the Prachi valley. Apart from the usual side deities of this Siva temple, following loose sculptures are to be noticed inside the temple compound:

(a) Varaha Vishnu (2'x0" x 1'.03") (b) Buddha in Bhumisparsamudra (1'.04"x0'x08")

Bayanapada Medieval Siva temple, Puri:

In between Puri canal and the river Bhargavi and at a point between the villages Bayanapada and Chandheribari 15 Kms from Bhubaneswar is to be found the shrines of **Nilakanthesvara**. The Linga is submerged inside a well and the images of Ganesh and Parvati lie near the well.

Bhainchva:

The ancient site of Bhainchva on the bank of the river Bhargavi is twenty Kilometers from Bhubaneswar. It contains a dilapidated Siva temple known as the **Sidheswar** and in the vicinity of this temple site are located eight Lingas known as the **Asta-Sambhu**, assigned to about 10th century AD. In front of this ruined temple an image of four-handed **Mahisamardini Durga** is also to be found.

Birabalavadrapur:

The **Somanath** temple is located on the eastern bank of river Bhargavi at Birabalavadrapur near Chandanpur. Inside the temple the bronze image of **Hara Parvati** is being worshiped. The inner wall of Jagamohan contains the small figures of **Umamaheswar** and **Bud-**

dha. Besides, loose sculptures mainly of Manasa, Ganesh and Parvati have been kept inside a room close to the temple.

Baligaon:

A seven-kilometre drive from Pipli on Puri route takes one to Balia village, where **Bhakt Dasia** was born. The village situated in the midst of sprawling green paddy fields is not difficult to locate as villagers and Indian Tourism hoardings guide a tourist's way through the winding roads leading to Balia.

Dasia's tomb stands on a four- decimal land where the devout had built his house. The tomb is flanked by **Radhamohan Muth** and a Jagannath shrine. Outside the temple stands a statue of **Dasia** kneeling before Lord Jagannath with a coconut in hand. The statue was consecrated by the Mutt management in 2005 in remembrance of the devout.

The story of legendary Dasia Bauri, a weaver, is awe-inspiring. This ardent devotee of Lord Jagannath had been conferred **'Bhakt Shiromani'** title by the then **Puri Gajapati King Pratap Rudra Dev**, for his devotion. The legend that Lord Jagannath had accepted his offer of a coconut is well-known. There, however, are many tales associated with **Dasia** in oral traditions and **Jagannath Bhajans**.

Though the relic has a few visitors, the legend associated with **'gotha gadia'**, a 500-year-old pond in the premises, attracts tourists. The sacred pond is held in great esteem due to its orphic powers, says **Muth Mahant Dharanidhar Das**. Legend has it that Dasia showed images of Puri Car Festival in the waters of this pond to the astonishment of his wife.

Villagers, who are unanimous against fishing in the pond, believe that its water is holy and has curative properties. The water is used for preparing the temple Prasad, says Dharanidhar. **'Gadia ra pani, mutt ra kanji torani'** is a popular adage that glorifies the healing power of the pond water and a sour stew prepared at the Muth. (Fig.117)

Baral:

Baral is a village in Puri subdivision situated on the State Highway No.8, 29kms north of Puri town. From this place a branch road leads to Khurda. The village contains a Siva temple (**Balunkeswara**) which is visited by pilgrims mostly from the district. It is be-

lieved that the sacred Siva Linga has the miraculous power of removing diseases and also barrenness of women.

Kosalesvara Siva Temple at Badakanja:

The Siva temple known as **Kosalesvara** stands near the Jagannath road at a place called Bada-Kanjia about one km from Bira-Ramachandrapur. The sanctum is the Pancharath design, while the Jagamohan is Pidha type containing erotic sculpture of a youthful lady touching her breasts and Gajasinga. Its upper Janjha of the southern side contains a panel of horse rider. The northern panel of upper Jangha contains a beautiful scene depicting a king surrounded by attendants. This scene has got some historical and religious significance which can be interpreted on the basis of literary evidence. The lower Jangha contains a panel of dancing scene. This temple can probably be assigned to the Somavansi period.

Balipatna:

Balipatna is a village in the police station of the same name and is 21kms from Bhubaneswar by road. The place is connected by Uttara-Balakati-Nimapara road which is a branch road of N H. The place is famous for being the birth place of poet Ananta popularly known as **Sisu Ananta,** one of the **Pancha Sakha** poets of the 16th century AD.

At a little distance from Balipatna, there is a small village called Amanakud, a little away of which flows the **Prachi river**. An old image of twelve-armed Durga, called **Barabhuji** is worshipped here.

Dola festival (Deputy Melan) at Balipatna :

This Dola festival was intially started by one deputy collector for which it is called so.The *vimans* containing images of Radha-Krushna come to the Melan Padia. So also Nilakantheswar of Sarat, Buddhanath of Garedi Panchan, Champeswar of Parilora, Radha Madhab of Barilora, Madanmohan of Sishu Matha, Balunkeswar of Jagannthpura, Gopinath of Kulantira, Radhakanta of Dihasahi, Gopinath of Bagilore come to the Melan field. **Lord Buddhanath** is the ***Thanpati*** of the Melan field. (Fig. 116)

Allarnath Temple, Brahmagiri:

Location: 83 kms from Bhubaneswar and 23kms from Puri. Brahmagiri is known for the **Allaranath Shrine**. The deity

Allarnath carved in chlorite stone (68" x 36") represents master-piece of fine work. It holds sankha, chakra, gada and padma (symbolically represented as the palm of lower right hand). The image is surrounded by **Rukmini** and **Satyabhama** on both sides. It is a monument of Ganga period. Towards the southern side of the temple inside the compound a Nabagraha slab has been exposed. This is probably the largest Nabagraha slab next to Konark. During "*Anasar*" of Lord Jagannath, the devotees rush to Brahmagiri to see Allarnath, The site is also associated with the visit of **Sri Chaitanya.** Here from **Dusshera to Bada Ekadasi of Kartik** for a month the deity is dressed as **Radha Damodar Besa** and from Kartika Sukla Dwadasi to full moon day of Kartika the deity is dressed as **Laxmi Narayan Vesh.** (Fig. 126,131)

Sri Aisaneswar at Sahaspur (Brahmagiri):

The temple of Lord Aisaneswar is located in village Sahaspur by the side of river Kania, a branch of river Bhargabi.

Legend has that the temple was built in 1437 A.D by king **Kapilendra Deb**. Temple height is 42 ft., Bhog Mandap 25 ft. The Mukhasala was built in 1945. It is told that any snake bite case can be cured here by the grace of God. The glory of the deity is famous in this area of **Chabis Kud Dandapat.** Taking new rice *(Navarna)* on **Prathamastami** is a tradition in the temple. All sorts of rituals i.e Dola, Chandan, Shivaratri, Chitalagi Amabasya and Gamha Purnima are follwed here. (Fig. 123,124)

Banamalipur:

Banamalipur, a village in Balipatna police station, is situated on the bank of river **Kushabhadra**. It is an important trading centre in the area. A market sits here for two days a week, i.e., on Tuesday and Saturday, the main commodity for sale being pan or betel leaf. Pan (betel leaf) is exported from here to different parts of Odisha as well as to some adjoining States. The village is approachable by bus service as the river Kushabhadra is bridged. The weekly market at Banamalipur is very famous for **Betelnut(gua)** business. Local ladies professionally do the work of cutting betel nuts.

At a distance of about one and a half kilometers from Banamalipur, the Siva temples of **Beleswar** and **Tribeniswar** are

situated in the village Bhapur. Every year on the Magha Amabasya day, a big fair called **Tribeni Mela** is held here. On this day in the early morning thousands of people take their holy dip in the river **Prachi** to wash off sins.

The village **Bhanragarh** is situated on the river Kushabhadra at a distance of about 3kms from Banamalipur. Here, on the wall of the temple of **Madhukeswar Siva** there is an **inscription** written in old Odia script. (Fig. 54)

Benupara:

Benupara is a small village situated in Delang police station. The village has a **Math** which is an important **Vaishnava shrine**. The Mahantas come from villages round about and succession is by nomination of the existing Mahanta. If disputed, two pieces of paper containing the names of the two claimants are kept on the head of the deity and whichever drops first is selected. The Mahanta never leaves the Math, but his devotees go round the neighbouring area spreading his religious cult. The Math has 75 acres (30.35 hectares) of land, the produce of which is used for feeding devotees. That, however, is not enough as hundreds are fed everyday and on the day of **Aanla Nabami** in November a big fair is held and many thousands of people are fed. Many devotees bring gifts of food such as, rice, vegetables, milk products, etc.

Benupada had a Buddhist monastery. The great Buddhist scholar **Dignaga** resided in Vorashila monastery, somewhere located in this area. There is a temple where 5 clay-made Stupas are presently worshipped. It is believed that there are **5 Dhyani-Buddhas.** It is widely believed that the area of Delang is named after Dignaga, may be due to colloquial changes with the passage of time. Buddhist relics have been found from nearby villages of Haripur, Jharapada and Ghoradia. Several caves still exist in the hill near Tapang village, Argada Hill and Barunei hill where Buddhist monks are believed to have resided. On the whole, Benupada can be considered as a great learning centre of Buddhism.

Rahalia Radhakanta Matha :

There is an old Vaishnavaite temple built during Maratha time in village Rahalia near Kanas. The deity has vast landed property, but in pratical possession it is only 15 acres. Here is a tradition that 1/2 kg of ghee is offered to the deity with certain rituals, after that the

ghee *(Muntura Ghee)* is given to people who are affected by skin diseases. It is believed that this Ghee has curative power.

Beraboi Gandhi Sevashram:

This historical village is located near Delang. Here a seven-day conference(**Gandhi Seva Sangha)** was held on 25.3.1938. This meeting was attended by **Mahatma Gandhi, Sardar Patel, C. Rajagopalchari, Simanta Gandhi, Abdul Gafur Khan, Moulana Azad, Mahadev Desai, Kasturba Gandhi** and many other top leaders of India. Odishan leaders who were main patrons of the meeting were Gopabandhu Choudhury, Maa Ramadevi, Krupasindhu Hota, Vinod Kannugo, Nabakrishna Choudhury, Radhanath Rath, Pandit Nilakantha Das, Acharya Harihar etc. They efficiently managed the meeting. The hut made of coconut leaves, where Gandhiji was staying, now contains his image remembering the incident. In the conference ,Congress party took major decisions on prohibition, eradication of untouchability, expansion of *khadi* cloth, women freedom, cottage industry, development of cattle wealth, social and economic development etc. To accomodate the huge numbers of passengers in trains, Delang railway station was developed and renovated by railway department. The local high school here is publishing a school magazine called **Pada Renu** remembering the arrival of Mahatma Gandhi in the soil of Beraboi. (Fig. 183)

Junei hat (weekly market):

Village Junei near Konark is under Konark NAC. Here a **bi-weekly** market sits on Wednesday and Sunday. This market has started for more than **100 years** and it is a heritable market. Villages of Gopapur, Paitabarai, Nuagaon Simili, Markar Goridi, Ambiligan, Madhipur, Mulisahi etc. fully depend upon this Junei market. All household materials and vegetables are marketed here. (Fig. 125)

Bata Gossain Maipi Mela :

This 300-year old festival is held on the **14th day of Chaitra black moon** fortnight at a central place of Bhogasalandi Grampanchayat of Nimapada Block. The deity is Bata Gosain, a Baniyan tree. Before one day of the festival i.e. on Trayodasi many women devotees prostrate before the Bata-Gosain in order to get their wishes fullfilled. Since only women come to this place on Puja occasions it is called **Maipi Mela.** There is a small temple under the

Baniyan tree, where two wooden foot-wears and an image of **Nirakar Bishnu** are worshipped (Fig. 119,127).

Khurda:

Khordha (also written **Khurda**) is an administrative district of the State of Odisha, India. It was formed on April 1, 1993 by the division of former Puri District into Puri, Khurda and Nayagarh districts. In the year 2000 the district's name was changed to Khordha. The district headquarters is Khordha town, formerly known as **Jajarsingh**. The capital city of Bhubaneswar is located in this district. Khurda is the most urbanized of all the districts of Odisha. Khurda Road, the railway station that serves the town is also the divisional headquarters of the East Coast Railways of the Indian Railways, only 8 kms from the town.

Khurda fort, Khurda:

It is situated 25kms from Bhubaneswar and 5kms from Khurda Town. It is now a ruined fort founded by Ramachandra Dev-I of Bhoi dynasty at the foot of Barunei hill. During the British occupation in 1803 AD the fort was razed to grounds. Now only a few traces of its walls and the ramparts remain here and there while some mounds mark the site of the Raja's palace. The fort area is a State-protected monument.

Kunjabihari Deb Temple:

Located by the side of river Malaguni where the boundary of Khurda Block ends, there is an old temple dedicated to Lord **Kunjabihari** built in 1635 AD by Sri **Gopal Sundararay,** a local Zamindar using Khandelite stones. The temple is full of architecture. The tank near the temple is now silted due to non-maintenance.

Bhusandpur:

Location: 65kms from Bhubaneswar and 40kms from Khurda. The village Bhusandpur is connected by Rail and Road to Bhubaneswar. It is 5kms from the NH-5 connecting Khurda and Balugaon. Here the image of four-armed **Chamunda** worshipped as **Ugratara,** is believed to be the tutelary deity of Gajapati kings of Odisha. Present temple of Maa Ugratara was built in 1936-1946 by the efforts of Shri Narayan Tripathy of village Bodangara. Here a festival is held on **Rajasankranti** (June). **Saptasati Chandi Janja** is held for 11days in Durga Puja both autumn and

springs. (Saradiya and Basantik) since 1998. Previously Bhusandapur was famous for its brass metal works for household utility. It is a lovely picnic spot. There is a PWD inspection Bungalow for accommodation. (Fig. 130,134)

Barunai Hill:

Barunai is a small hill (304.8 metres high) situated in about one and a half kilometers to the south of Khurda town. It is a saddle-backed hill, rising into bare and often inaccessible precipices. A large portion of the hill is covered by reserve forest where teak grows luxuriantly.

The Bhoi kings of Odisha made Khurda their capital during Muslim occupation. They lived in a fort that stood at the foot of the hill. The site was apparently selected because of its strategic position. It was protected on one side by the hill, which was easily defended and on the other side by dense, almost impenetrable jungle. In the time of **Birakishore Deva** (1736-1780) the fort was taken by the Marathas and in1804, during the Khurda rebellion, it was carried by storm by the East India Company troops after a siege of three weeks. The fort is now in ruins, some traces of its walls and the ramparts are still remaining. Some mounds mark the site of the Raja's palace. On the northern slope of the hill, at a height of about 45.72 metres (a hundred and fifty feet) above the plain, is the temple of **Barunai**, where a large fair is held for three or four days on the occasion of the **Raja Sankranti festival** in the month of June. Inside the small temple are placed two rude images of black stone, called Goddesses **Varunai** and **Karunai**, sitting together. They are now worshipped as forms of Goddess Durga, the *Pujaris* (priest) being Brahmin, but their origin might possibly be from the Vajrayana cult. A perennial spring flows down the hill by the side of the shrine. Thick mango groves on both the sides of the stone-steps leading upto the temple have added to the beauty of the place. The hill contains several caves of which the largest one is known as **Pandavaguha**, capable of accommodating one hundred persons. Rows of low rocky pallets line the floor, and it has obviously been the residence of Hindu ascetics. There are a few inscriptions of considerable age, e.g., that of **Makaradhwaja Yogi**, dated 900 AD of an unspecified

era, another dated Samabt 780, and three others inscribed in old Kutila characters. There is a rest house and PWD I.B. to accommodate Tourists. This is a popular picnic spot. (Fig. 133)

Bualligarh Early Medieval Fort :

Location 20kms from Bhubaneswar on Bhubaneswar-Chandaka and old Cuttack-Ganjam road. The Bualligarh fort is surrounded by Bhalukhei Mundia (hill) on the south, **Bhandarikhia** on the east, **Jajati Mundia** on the west and **Naharatali** on the north. This fort, only discovered in 1968, is in ruins. Chodagang Deva (1078-1147) built this fort by recruiting soldiers from Andharua, Daruthenga and Khurda. Towards south-eastern side, a stone carved on Linga Puja depicting a lady offering something was found. This is locally known as **Vana-Durga** and installed under a tree. Not far from this place a bridge measuring 5.30 meters was found out. A stream has flown very close to the bridge. There is a stone embankment measuring 46.30 meters in length.

On the southern wall projections were noticed at 65 meters interval. Besides, on the southern wall there is an opening of 4.55 meters with inward projections. It appears to be of opening gate. In front of this opening, heaps of temple stones have been kept in one place. Most probably this was a temple dedicated to a **Goddess** in front of the gate.

There is cutting of 19 meters on the eastern wall and the main stream originating from the **Jagti Mundia** on the west passes through it towards eastern direction. The stream after flowing through the village Dalua has merged with the river Jamina.

Chodagangadeva in order to establish his sovereignty over the newly conquered Odisha, constructed forts at Chudangagada, Bualigarh, Choudwar and Amaravati Kataka. Most of his time was spent in expedition upto the Mandara Fort in the Hoogly district in the north and Ratnapur in Bilaspur district in the west. Hence, the construction of forts on his way was an urgent need for march of the soldiers at that time. On his march to Ratnapur in Bilaspur district, the army of Chodagangadev might have marched from Bualigarh via Banki, Nayagarh, Daspalla, Baudh and Sonepur. There is every possibility that soldiers might have been re-

cruited from places like Andharua and Daruthenga which are highly populated by the Paikas and the Khandayats. Since there is a **Paikasalamundia** inside the Bualigarh fort already mentioned, the paikas of the above- mentioned places might have been recruited to meet the war emergency and stationed at the Paikasalamundia.

Kaipadar:

Kaipadar is a village situated in Khurda Tahsil. It is 11kms to the south-west of Khurda. The place is well known for the tomb of **Bokhari Saheb**. Bokhari Saheb was an 18th century Muslim saint and according to local tradition, was a close friend of a Hindu hermit both of whom preached their respective religious beliefs with a spirit of synthesis and harmony. Pilgrims both Hindus and Muslims, visit the tomb to obtain fulfillment of their wishes. Formerly they used to leave a piece of paper in which their desires were written. The paper was kept hanging on a wire along with hundreds of such petitions. As the children were tearing off the petitions, the priests tie the petitions round a pillar. It is a popular belief that the desires of the petitioners are fulfilled. Offerings of sweetmeats are generally made. On every **Thursday** a big fair is held here and a number of pilgrims congregate to get the blessing of Bokhari Saheb. On the **25th October** of every year the birthday of Bokhari Saheb is celebrated here. Adjacent to the shrine, there is a mosque. The place is connected with Khurda by bus route. There is one **Dharmasala** called **'Osmania Sarai'** where the pilgrims may take shelter. Both Hindus and Muslims offer prayers here in the same vein. (Fig. 129)

Atri:

Situated at a distance of 42kms from Bhubaneswar in Khurda district, Atri is one of the most frequented hot water sulphur springs in Odisha. The Atri sulphur spring is situated in the middle of paddy fields, and odour of sulphur surrounds the entire area. The spring water here maintains a steady temperature of 55 degree centigrade allthrough the day. The water from the spring is believed to have medicinal properties that have curative powers and is reserved in an artificial lake for the use of people. According to locals, the Atri sulphur spring can even cure infertility in women. The Tourism Department of Odisha has constructed a bathing complex near the spring which allows pilgrims to take bath indoors. Tourism department

took it to its control for tourism impact on 6.1.1979. The bathing complex here is a craze for the visitors. Here there is a **Siva Temple** dedicated to **Lord Hatakeshwar**. Hatakeswar temple is a three chambered Temple. Viman is Pancharath Rekha Deul and Jagamohan and Bhogmandap are of Pidha type. One important matter here is that visitors see **Ekadasa Rudra** in this sanctum which is rare in India. Out of four standing temples in the temple complex, **Panchalingeswar** temple, **Narasingh** temple and **Durga** temples are of Pancharath Rekha style and others are Pidha type. Every year on **Makar Sankranti** day (January 14th) a great festival and fair is held in addition to other religious functions round the year. The barren women seek betelnut from the tank to beget a child. Into the tank betels are thrown by the temple worshippers. (Fig. 122,128, 132,135)

Hansua Math:

On the way to Atri there is a Math on the right side of the road. It is called Hansua Math. Here **Radha and Krushna** are worshipped. On each Sankranti day free fooding is given to poor people.

Biswanath Hill:

The highest peak in this line of hills, (152.4 metres or 500ft. above the sea level) is known as Biswanath hill in the name of its presiding deity **Biswanath (Siva)**. The hill rises near Jagadalpur village which is to the north of the Delang Railway Station and is crowned by the temple of Biswanath. On its summit an annual gathering of the nearby villagers takes place every year on Raja Sankranti in the month of June. The hill is supposed to be the same as the **Bhorasaila**, described by the Chinese pilgrim **Hiuen Tsang**, and in that case it was the seat of the activities of the Buddhist logician **Dignaga** who flourished in the 5th century AD. The name of the village Delang is considered to be a Prakrit variant of the name **Dignaga**. At Jagadalpur there is an Inspection Bungalow. (Fig. 143)

Jariput:

2kms from the Totapada crossing on NH5 at Khurda there is an old temple of **Lord Hanuman** on the top of a hill. There are 122 steps to the temple. One can visualize the scenery all round from this hill top. All social and ritual functions are held in this temple premises.

Jatni:

Jatni is a business centre and rail head of Khurda town. The **Ganesh puja** here is 100 years old. Sri Ganesh is worshipped in a pendal on Ganesh Chaturthi day along with **Laxmi and Saraswati** in a Sanctum as an exception. Puja continues till Bhadra Purnami and on this day immersion takes place in pomp. At Mahulgudia crossing of Jatni town where Ganesh Chaturthi puja is done, the deity Ganesh is called **Buddha Ganesh.** Here daily at mid-day Puja **Annaprasada** (Sankhudi Bhog) is offered to the deity till immersion. Jatni is a big commercial centre of wholesale business.(Fig. 141)

St. John Church at Jatni

The Church was established in last quarter of nineteenth century at Sitaram Chhak of Jatni to facilitate worshipping by British people who were stationed here. At that time locomotive engine trains of B.N.R company were floating and the train drivers, first firemen and guards were only English people. These railway employees were staying in railway quarters. Till 1.4.1948 (British period) the Church was managed by station committee and after that local people are managing it. On every Sunday morning and evening mass prayers are held. Mass prayer on 25 December, New year, Good Friday, Ester Sunday is held with grand gathering. Anglo-Indians who were staying in Jatni have left this place since 1960. (Fig. 137,138)

Budhapada Medieval temple, Jatni:

The site Budhapada is about 5kms from Jatni on the Jatni-Pipli Road. The Siva temple known as **Somanath** along with its Jagamohana stands very close to the road on an elevated platform. The temple is of Pancharath type while that of the Jagamohana is of Pidha order. The frontal façade of the Jagamohana is decorated with scrolls, leaves and animate designs like that of the Jagamohana of the Rajarani temple at Bhubaneswar. The southern and northern balaustered windows contain figures of women holding different musical instruments and standing in different poses. The southern façade of the Jagamohana contains three panels, the first one depicting a lady with a Vina in her hand and the second one a king and a queen sitting majestically. Inside the Jagamohana images of **Uma-Maheswar** and **Astika-Jaradkaru** are affixed over pedestals.

The temple as well as the Jagamohana have **Asta-Dikpalas** alongwith their respective female counterparts called **Sakti**-who are generally found in the temples built after the 12th century AD. About the mouldings of the Vandhana, is a recess relieved with a crowd of figures both human and divine. The **Sikhara** of the temple is clustered by miniature repetitions of itself as on the temples of Western and Central India including Khajuraho. The temple is also notable for its sculptural excellence and profusion of ornaments. The western façade of the temple contains the following panels:

i) A king sitting on an elephant with a *Chhatra* above this head. The elephant by its trunk is trappling a house on a reverse way.

ii) A king sitting majestically being attended by a person holding a *Mala* in his front.

iii) A person probably a king seated in **Lalitasana** with bow and arrow in his hands with a soldier holding bow and arrow in his front.

The **Natamandira** and the **Bhogamandapa** exist upto 4' in height with an intermediate space of 5' utilized as path. (Fig. 136)

Harirajpur:

Harirajpur is famous for **'Panchu Dola Melan'** of Somanath Deb 5days after Falgun Purnima starts taking 5 representatives of God around Harirajpur. They are **Sri Sri Paschima Samvu Somanath Deb** of Harirajpur, **Somanath Deb** of Budhapada, **Nilakantheswar Deb** of Bhansan, **Balunkeswar Deb** of Kantia, **Gatiswar Deb** of Chhanagiri. Now total 76 representative Lords are attending this Melan. This is called **Jaman** (gathering). For a week the fair remains. The most important is fire- works display in this festival. It is **Odisha-famous**. After 4 days the deities return to their own places. Thus **Jaman festival** ends. (Fig. 139,144)

Separate type of Holi at Tamando:

8 kms from Bhubaneswar there is a village Tamando where Holi is played on a different date. The Melan starts on Holi day ie. next of full moon day and concludes after three days. In the melan the images of Radha-Krushna come to **Balunkeswar Deva** which is called **Harihar Bheta.** After conclusion of Melan, Holi play starts with *Avira*.

Traditional Kotha Bhoga:

A new tradition of *Kotha Bhoga* in **Panchu-Dola Melan** in village Naputa is followed. In this village which is located 6 kms from Bhubaneswar there is a tradition of offering *Kotha Bhoga* (Combined Offer) to the deities gathered on account of Dola Melan. Deities of near- about 15 villages come to this village on Panchu Dola occasion. The images of Radha-Krushna meet Nilakantheswar and Somanath. After Puja rituals are over, mass offering is given to the deities on the mid-street of the village. Such mass offering is unique. (Fig. 145)

Kandhei Melan (Doll Festival) at Bhagabanpur

On the tenth day after Dola Purnima ,people of Bhagabanpur arrange Melan of dolls as an exception in stead of observing Melan of deities ie. Radha ,Krishna and Siva . It is a mass festival of the village.The young boys and girls with their dolls made of wood plastic,clay,teddy keep in the decorated vimanas .All the Vimans route in the village streets and reach in the Melan field by mid night. Then opera is shown .This festival is held for two days. The houses of the villagers are packed up by their guests these days. (Fig. 190)

Kakudia Medieval Vishnu temple, Jatni:

About 1km from Budhapada is the village Kakudia where a temple equal to the height of the temple of Somanath stands. The Jagamohana has collapsed and only its platform exists.

Like the temple of Somanath the body of the temple contains Dikpalas and their counterparts. It is also similar to the Anant Vasudev temple so far as its Angasikharas are concerned. The side deities are reported to have been stolen away some years back. Separate apartments with pillared porches have been made for side deities as we find in the temple of Lingaraj.

The temple is without the presiding deity which was an image of Gopinatha-Krishna and said to have been stolen away many years back. Only on its pedestals the bronze images of Radha-Krishna are being worshipped at present.

Kakudia:

In village Kakudia there is a small hillock where a **Buddhist Stupa** constructed with bricks, was found to have existed centuries ago. But everything is now in ruins and the original shrine is lying scattered. The foundation of the shrine can be seen within the debris. The lo-

cal people, unaware of the historical value, have neglected to preserve the ruins.

Skeletal remians of Copper age:

Historians and anthropologists have found skeletal remains of human beings and earthen pots and broken pieces of copper wares from Asurabandha, five km from Jatni.

According to experts, the artifacts and the skeletal remains belong to Copper Age of ancient civilisation before 3,000 BC. The excavation under the direct supervision of Professors, Senior Lecturers of Anthropology Department of Utkal University and Deccan College, Pune has been underway.

Notably, pieces of earthen pots and copper wares, believed to be of chalcolithic Age, were found from Golabai 15 years ago. The earthen and copper wares found from Golabai have similarities with those found from Asurabandha. It is learnt that skeletal remains of a young child were also found during the excavation at Golabai.

The excavation at Sishupalgad on the outskirts of the Capital City revealed that the historical remains found there belonged to ancient age and were of 1,000 BC. (Fig. 140)

Maa Anlai Sanctum, Khurda:

At a distance of 2 km from Khurda town there is a village called Nuagaon but called Wilkinson Nagar since British period. Here there is sanctum of Maa Anlei. There are three more images and the main deity Kamalei is at middle and Kamali at left and Bimalai at right. It is believed if any body prays to the Goddess, his/her wish is fulfilled.

Kapileswar Siva Temple, Dia:

It is situated 2km from Nirakarpur Raiway station and 60 km from Bhubaneswar by Road. Here is a **Siva Temple** dedicated to **Lord Kapileswar.** Here a Car-festival is held on **Ashokastami** just like Bhubaneswar. This is a place next to Lord Lingaraj of Bhubaneswar, where the Lord goes in a car on Asokastami.

On Ashokastami day there is a custom to receive *Angyamal, Chandan* wood, *Patapatani* and expenditure of tour from Puri Jagannath temple. The representative God Kapileswar with **Grameswar Deb** of village Aredi goes on Asokastami to Gundicha Temple **(Radhakanta temple).** On *Dasami* day the deities meet

Maa Narayani, Mahalaxmi Mahakali. On **Dwadasi day** the Rath returns at midnight. After the chariots reach the temples there is congregation of devotees and till sunrise special type of crackers called **Bhuinchampa** are played.

The specially of this return car festival is that although the Rath of Lord Lingaraj at Bhubaneswar is not turnable but the return trip of **Bijaya Rath of Kapileswar** is drawn at midnight in a path through paddy fields. There is some specific relation of this temple with Puri Jagannath temple. (Fig. 146,147,149)

Jaripada Radhakrushna Temple:

Situated by NH-5, near Tangi-Chandpur Bazar area. Jaripada is famous for its Radhakrushna Temple which is two hundred years old. The ritual like Dolo Yatra is a major festival here. (Fig. 142)

Kalupara Ghat:

Kalupara Ghat is a railway station situated on the western shore of the Chilika. Before the opening of the railways in the last decade of the 19th century it was an important centre of trade. Boats from Ganjam side used to discharge their cargoes here and return with rice and other exports. With the opening of the railways, the lake-borne navigational trade declined. But as the nearest rail-head to the ex-State area of Ranpur it is still of some commercial interest especially in exports of timber. Fish from Chilka is another important export from here to Kolkata and other places. There is no revenue mauza called Kalupara Ghat. Round about the railway station are the revenue mauzas of Handiola, Jaripada and Fulagorada.

Jaguleipatna Sri Ananta Purusottam Mandir:

Jaguleipatna Jagannath temple in the revenue village Taratua, 5kms from Khurda town is famous for its image of Lord Jagannath, Subhadra and Balabhadra. The trio have legs and hands which is unique. Such type of trio are seen at **Gobardhan pitha** of Garei Panchayat of Naugan Block, Jagatsinghpur district.

In 1906 a hermit, self-styled calling himself **Raja Dibyasingh Deb-III** (who was exiled to Andaman in 1878), established a **math** and started worshipping the trio. Now the Lords are in a pucca building and usual rituals are going on. (Fig. 151)

Chandaka:

Adjacent to Nandankanan Biological Park is the **Chandaka Elephant Sanctuary.** Apart from the fabulous elephant, cheetal, bear, peafowl, sambar, numerous other animals roam about doing their daily errands unhampered.

Nandan Kanan:

Nandan Kanan (Name of the Garden of **Lord Indra**) is a beautiful biological park 20kms from Bhubaneswar established on 29th December 1960. Set amidst the heart of nature it is a vast expanse of Chandka forest where the flora and fauna flourish in their most natural habitat and environment. (Fig. 148,153,154)

Kanjia lake:

Kanjia lake (54 hecters) is a small fresh water natural lake near Nandan Kanan zoological park. The visitors can do boating here on Pedal or row boats.

Nandan Kanan Wildlife Sanctuary:

Amidst lush green forest along the banks of Kanjia lake, lies Nandankanan zoological park which, together with lake and **Botanical garden**, is declared as sanctuary (4.4 sq. kms). The park is set in a beautiful natural setting and is one of the finest parks in the country with natural enclosures unlike other conventional zoos. It has an open **Lion Safari** and the first zoo in the world, where **gharials** have **bred in captivity**. In 1980 for the first time 3 **white tiger** cubs were born from normal colored tiger parents. It boasts of a beautiful botanical garden too. Other items of tourists attraction are nocturnal animal house, reptile, toy train ride, rope-way ride across a natural lake and facilities for boating in the lake. The area of zoological park is 472 hectures. The lions safari was created in 1984. Over 1100 animals (Mamals, reptiles, and birds) belong to 151 species live in a habitual close to their natural one. As it is located in just 20 kms away from Bhubaneswar, it remains crowded throughout the year. There is a forest Department Rest House and a few other rest rooms inside. Its adminstration is controlled by a senior IFS officer of the rank of Director with headquarters at Bhubaneswar.

Lakheswar temple, Barimunda:

The Siva temple dedicated to **Lakheswar** stands on the left bank of **Kuakhai** a branch of Kathajodi in village Barimunda. The Deul is Rekha type and Jagamohan is

Pidha type. Both the temple and Jagamohan are built in laterite and sand stones. The Deul is **Pancharath** in plan. The **Parswadevatas** are inside. The deties are notable for their large dimensions and fine workmanship. The temple is an old temple. For daily rituals many landed properties are in nearby villages. (Fig. 150)

Naranagada:

Naranagada is a village near Tapanga railway station. There is an ancient rock-cut cave on the top of a small hill. The cave faces to the east. It is about 7'0" wide at the base of the front side. The height is 3.5'. The cave contains an inscription of different periods ranging from about the 1st century AD to the 16th century AD. The polish and smoothness of the floor of the caves at Khandagiri and Udayagiri hills near Bhubaneswar are absent here. There are no sculptures on the walls except a few crudely designed figures which are damaged by the vagaries of time. The cave seems to have been a centre of religious activities for many centuries.

Manitrigad:

It is situated 20kms from Khurda town and located in Begunia block. During **Gajapati rule** it was their **second capital.**

Here is deity **Ramachandi** who is the Goddess to whom the local people are beholden. The spot is recognized as a tourist place by Government since 1996. Throughout the year, many festive occasions are celebrated and worshipping is done here. The special occasions is **Viswasanti Maha Janja** held every year from the day of Sriram Navami to full moon day i.e. for a week. It attracts a large number of devotees. (Fig. 155)

Arikama:

Village Arikama under Bolagarh Block is famous for **Maa Koshalsuni mandir** in the forest. This green forest is protected by villagers of Arikama and Thanapalli etc. It is a picnic spot. Annual festivals on **Mahasthami, Raja festival, annual Yagna** are some of the festivals observed by the villagers. It is around 28kms away from Khurda and lying on Rajsunakhala-Dhalapathar Road, 5kms from Dhalapathar and 9kms from Rajsunakhala.

Hatabasta:

Village Hatabasta (Srichandanpurpatna) is three kms from Rajsunakhala and famous for Goddess **Maa Jogamaya.** There is a

big pond which is covered with lotus flowers in all seasons and very very beautiful known as Bada Pokhari where **Lord Sapaneswar** is worshipped by the villagers of Hatabasta. Many festivals are celebrated in this village such as **Jhamu Yatra, Rama Lila, Kartika Purnima.**

Deras and Jhumka:

Two picnic spots situated at a distance of 15 kms from Bhubaneswar. Deras and Jhumka are two dams surrounded by dense forests on three sides giving it the sense of exhilarating scenic beauty and is a very good picnic spot. It is very popular with the picnickers during winter season where thousands of picnickers flock together. (Fig. 152,157)

Golabai:

Golabai Sasan is known mostly from its medieval temple architecture. This settlement site is located on the left bank of the Mandakini (locally Mallaguni) river, near the Chilka lake. Trial excavations in 1991 showed a succession of Chalcolithic and Iron Age assemblages, presumably dating to the 2nd and 1st millennia BC. The pottery has dull red and grey wares. Ground lithics bring to mind a semblance to those of East and South East Asia. This site and Sankarjang are the main sites in Odisha which represent this time.

Janla Batabhuasuni (Ogalpada):

The sanctum of Maa Batabhuasuni is located on the side of NH-5 near Janla. It is a common practice with the drivers of bus, car or a motor cycle or truck to stop near the sanctum and bow their heads and then proceed. During Solapuja in Aswin i.e. by Mulastami to Mahastami the midday offering to the deity includes small fishes of paddy field (Bila Machha) from paddy fields. For 7 days from Dusshera competitive **Palla** is held near the sanctum. (Fig. 156,160)

Kantalbai Gopinath Jew:

The image of **Satyabadi Sakshi Gopinath** Jew presently at Satyabadi Sakshigopal was in Kantalbai near Tangi 160 years back. The Bhoi kings of Khurda had shifted the deity from Cuttack to Rathipur and then to Kantalbai to avoid muslim aggression. Originally the image was brought from **Kanchi** of South India by **Gajapati Purusottam Dev** winning in a war. After the deity was shifted to Sakshigopal in 1848 AD, a new image being called Satyabadi

Gopinath carved out of granite stone is installed at Kantalbai. Besides Radha image made of *Asta Dhatu*, (eight metals), all other side deities are also installed in the temple of Kantalbari. All the *Puja* rituals as in Sakshigopal are followed here. (Fig. 158)

Haripur:

Haripur is located in Khurda district where relics of Buddhism have been found. Three huge edifices of Buddha in the form of **Bodhisattva** can be seen here. The first one is a three-headed image of Bodhisattva with four hands in the esoteric form of Maitreya. Each head has a tall jewelled crown, the central crown having a Stupa. The second one is a three-headed image of Bodhisattva with six hands and at the centre, the statue is of **Dhyani Buddha** (in meditation posture). The third edifice has three heads and eight arms in the form of Manjushree, richly ornamented with jewels. All these are situated close to each other. These are stated to be belonging to 10th-11th century AD. A few other images of Buddha are in the temples being worshipped by people and also in the houses of local people. The area has several mounds which need to be excavated.

Aragada Hill:

Aragada Hill is situated in the district of Khurda, on the bank of River Daya in Haripur Grampanchayat. This hill is full of remnants of Buddhist sculpture. It can be inferred from the mound that there had existed a Buddhist settlement for more than 400 years at this place. Archaeological Survey of India had visited this area several times and found cogent evidence that a great Stupa had once existed on this mound which is similar to the **Stupa at Lalitgiri.** The great historian **Dr Nabin Kumar Sahu** suggests: "Aragarh is the place where the famous **Bhorasailo, Buddhist monastery** had flourished by the 4th century AD and was the abode of '**Dignaga**', the great scholar of Buddhism". This site needs be excavated by the Archaeological Survey of India and with least labour, great discoveries might come to light. A Siva temple by name **Kuteswara** temple has been built on the foothill of Aragada by rulers of Ganga dynasty in 13th Century AD. (Fig. 159,161)

Balugaon:

Balugaon is 100 kms from Bhubaneswar on NH No.5. It is a small town bordering the Chilka lake. It lies on the National High-

way No.5 and is served by a railway station of the East coast Railways. The town is gradually prospering because of its export trade in fish supplied by the Chilka lake. It is also a commercial centre with Banpur area as its hinterland. Ferry service is available from here to cross the Chilka and reach places like **Garh Krushnaprasad** in **Parikud, Malud,** etc.

Chilka Lake:

It is situated 100kms from Bhubaneswar on NH 5. Chilka is India's largest Brackish water lake spread in the east coast of the State covering the districts of Puri, Ganjam and Khurda. It extends over an area of 1100 sq. kms The lake is a shallow inland sea situated in the extreme south of the district and extending into the district of Ganjam. It is separated from the Bay of Bengal by a group of islands formed by silt deposits and by a long strip of land, which, for miles consists of nothing but a sandy ridge. Hemmed in between the mountains and the sea, the Chilka spreads itself out into a pear-shaped expanse of water, having its wider end towards the north-east and the conical end towards the south. This vast lagoon is studded with small fascinating islands and sandy beaches interspersed with casuarina grooves along the Bay of Bengal. Over **167 species** of resident and migratory (94 species) birds including flamingo, white-bellied sea eagle, brahminy kite, spotbilled pelican, barheaded goose, openbilled stork, spoonbill, brahimny duck, wigeon, pintail, shoveller, ibis, stilt, heron, egret, avocet, gull, tern, king fisher etc. find their winter abode into his wetland. Besides this wetland provides home for endangered Irrawady dolphin but their population is under much pressure. The scenery of the Chilka is varied, and in parts exceedingly picturesque. In the south and west hill ranges bound its shores; and in this part it is dotted with a number of small rocky islands rising from deep water.

By silt deposit many isles are formed. Out of many, important are Kalijai isle, Honeymoon isle, Breakfast isle, Birds isle, Somolo isle, Nalaban isle, Rashansa isle, Parikud island etc. Because of its rich bio-diversity and socio-economic importance, Chilika has been identified as a **ramsar** site. It has the distinction of being the largest lake in Asia. (Fig. 162,164)

The Chilka Nalaban wild life Sanctuary:

The Chilika Nalaban wild life

sanctuary represents the only protected part of the Chilika Lake. The best time to visit Chilika is between October to February, when Siberian migratory birds come to this lake. Nearly 15 lakh birds comprising 150 species of birds annually migrate. Dolphins are occasionally sighted at the mouth of lagoon. Besides birds there is an amazing variety of weeds, insects and amphibians which create interest among tourists. The sunrise and sunset at Chilka is an unforgettable scene. (Fig. 163,167)

Kalijaai Temple:

The Kalijaai temple is located on an island in the Lake, about 12 kilometres away from Balugaon. It is dedicated to the **Goddess Kaali,** to whom the local people, particularly the fisher-men, are greatly devoted. Every year, a huge fair is held here during the **Makar Sankranti festival,** which falls on January 14.

There are two interesting legends connected with this temple. According to the first legend, a newly-married girl named Jaai was being rowed across the lake in a boat, along with her father, to her husband's home on the island of Parikud. Suddenly, a severe cyclone arose, and the boat sank. By a miracle, all the boatmen and Jaai's father survived, but of Jaai there was no trace. She had vanished! People believed that Jaai was, in fact, an incarnation of the Goddess Kaali, who returned to Her abode in Heaven. A temple was built on the island, near to the place where the boat sank. And this is how the place got its name. This legend has been made popular by a local poet, **Pt. Godavarish Mishra,** who wrote a well-known poem called **Kaalijaai**, narrating the legend.

There is, however, a second legend connected with the temple. It is said that in or around the year 1717, there was a battle between two kings of Odisha, the king of Khordha and the king of Parikud. The king of Khordha was much more powerful. His army reached the shore of the Chilka Lake and prepared to attack Parikud island. But the General of the Khordha army was surprised to see a very large army on the island. There were thousands of soldiers parading along the shore. The General lost courage and retreated with his army, back to Khordha. The attack did not take place.

The "soldiers" that the general saw were actually large birds, probably pelicans, which walk upright and resemble human- beings from a distance. The king of

Parikud felt sure that these birds had been sent by the **Goddess Kali** to save his kingdom from enemy attack. He was grateful to the Goddess for Her help and constructed a temple in Her honour on the island. (Fig. 166,168,169)

Maluda:

Inside the Chilka lake Maluda island is in the eastern sea shore towards the sea. Birds used to come here during rainy season from **Siberia** and **Mansarobar** in the Himalayas. The common teal is the smallest of the migratory ducks to have flown across the trans-Himalayan range. Egrets of various sizes were busy, scooping insects and frogs. Snipes and sand pipers who feed in the open in broad daylight are a delightful sight. Avocets with their long, slender and upturned black beaks and long necks could be seen in plenty. One can enjoy the Maluda island by boating, which is available from Barakul on the Chilka.

The Chilka is an ideal place for aquatic biological research. There are immense varieties of insects and fishes. Amphibians like snakes and frogs are many. Bird life can be studied by itself. Sunset and sunrise are a memorable experience here. (Fig. 165)

Satapada:

The simplicity of nature comes in different forms at Satapada which is quite perfect for a short vacation. Dolphins are a great attraction as are the migratory birds. Good connectivity and facilities that come for nominal price make it an ideal choice for a weekend trip. With natural charm of being located near the confluence of Chilka lake, from Satapada, one- and- half- hour boat ride would take the tourist to **Rajhans Island** and two-and-half hour ride would take to **Nalaban Island,** which forms the core of the Chilka sanctuary with its varied flora and fauna. Since last five-six years this spot is a major tourist attraction because of the development of a **Irrawaddy Dolphin Centre.**

And for tracking dolphins, one of the important points at the lake are Dolphin Point and Sea Mouth. At Dophin Point, getting a glimpse of the playful animals might be easy but capturing them in lens is an arduous task, for, these animals peep out of water and vanish like lightning. (Fig. 170)

Barakul:

About 5kms from Balugaon on the National Highway No.5 is

Barakul from where the scenic beauty of the Chilika can be better enjoyed. At Barakul there is an Inspection Bungalow of Works Department on the bank of the lake, which has since been converted to a Panthanivas from where the beauty of Chilika Lake can also be better enjoyed. It is managed by Odisha Tourism Development Corporation. There is a Naval base in Chilka named **I.N.S Chilka** where Navy recruits are imparted training. (Fig. 171).

Manikapatna:

Manikapatna is situated along the outer channel of Chilka. The legend goes that the village is named after **Manika,** a milk-woman who could host Lord Jagannath during his campaign to **Kanchi.** As per historical records there was a port which was used for trade with far-east countries. A Siva temple dedicated to **Bhaba Kundaleswar** is located here . The temple is a two chambered temple. This 13th centry Siva temple is one of most famous temples of the area. Tha intricate carvings and sculptures on its walls and the Jagamohan are comparable with the motifs found in the Sun temple of Konark. Over the years ,some of its parts like the *Pidha* have either broken down or have been displaced. In the month of April, **Manika Uschhab** of Bhaba-Kunaleswar is celebrated by Manika Cultural Organisation. The temple is a state- protected monument. (Fig. 172)

Parikud:

It is situated 20 kms in water way from Balugaon on NH 5. Parikud is a complex of islands including Barenikuda, Malatikuda, Badakuda and Sanakuda located along the eastern side of Chilka. Its original name was old Parikud. Now they are known as **Gada Krishna Prasad** Block. It is an ideal place for nature- lovers.

There is one temple dedicated to Lord Jagannath built by Sri Jagannath Manish Harichandan (1657-1737). Subsequently Jagamohan and Bhog Mandap were built during the reign of **Gaur Chandar Mansingh,** his father in law, **Srinibas Rajmani,** ruler of **Manjusa.** The Baulamalia stones (Khandelite) were brought from hills of Damanagiri of Palurgada. During **Chandan Jatra** festival and **Dola Jatra** a big fair is held here. (Fig. 173)

Chandihar Deb Temple, Chandeswar, Tangi:

It is situated 75 kms from

Bhubaneswar and 6 kms from Barakul. It stands in a village Chandeswar, near Tangi. The temple bears of Ganga period and built in Panch-rath style. It is also like Brahmeswar temple of Bhubaneswar. Its sculptures indicate that its date lies between Megheswar and Anant Vasudev.

On 29th October 1955, the temple collapsed due to a heavy cyclone and, as a result half of the "Bada" fell down. However, the temple was repaired and made open to pilgrims on 9th February 2003. Chandeswar temple is a State-protected monument. The important festivals observed here are **Kartika Purnami, Sital Sasthi** and **Jagar Jatra.** From **Kartika Purnami** to **Kanji Anla Navami** (Margasira Krushna Navami) a big festival with fair is held here.

The sanctum is very famous from historical and *puranic* points of view. (Fig. 174)

Mangal Jodi:

The village, home to marshes and fowls is tucked away 60kms to the south west of Bhubaneswar and 4km from south-east of Tangi town. The scenic beauty and vast wetland is bound to cast a spell on any nature lover. Unlike many tourist places around the State, Mangaljodi is not too crowded. It is one of the ancient villages of Chilka and is known for fishing. Located on the eastern coast, it is home to myrid species of rare birds, some of which are on the brink of extinction. Winter is the perfect time for bird- watching. Mangaljodi attracts maximum numbers of tourists at this time. A breather from the fast chaotic life Mangaljodi provides a gate-way to a variety of duck-like shovellers, pintcils, gargancy pochards and gadwall and waders like black winged stilts, black-tailed godwits, ringed plovers take the route from here to Central Asia and Europe crossing the Himalayas. Famed after 250 years and for an old Raghunath temple, Mangaljodi boasts for 1,50,000 birds in the peak season. The coining of the name has many myths associated with it. People also claim that it was a harbour where all big ships used to assemble while they traded across Odisha.

Mangaljodi is not only a birding destination beckoning bird lovers and an eco-tourism hub, but also serves as a window to the traditional rituals and festivals. One of the most popular festivals of Mangaljodi includes **Danda yatra** celebrated in the month of 'Chaitra' of the Odia calendar. It is a capti-

vating festival and people from across the State gather to witness it. The performances are all presented by the villagers themselves. Some of the other festivals and rituals include the **Sri Ramaleela** folk Yatra which takes place on the eve of Sri Rama Navami.

Patita Paban temple is the biggest in the village. Besides, there are various other temples like Gupteswar temple, Nilakantheswara Dev temple, **Maa Mangala Devi** temple and Maa Balimajhi Devi temple. The presence of so many temples gives Mangalajodi a prominent religious identity. There is accommodation available at Tosali Sands in Mangaljodi "Wild Orissa". (Fig. 175)

Chandapur:

Chandapur is a village in Khurda subdivision. It is situated on the National Highway No.5 at a distance of 35kms from Khurda. From this place a branch road leads to Ranpur. The only importance of this place is the T.B. sanatorium called **'Basanta Manjari Swasthya Nivas'.** The sanatorium is named after Basanta Manjari Debi, the late dowager queen of Ranpur ex-State, who for some time, served as a Deputy Minister of Health in Odisha Cabinet during 1952-56. In February of 2014 this T.B. Sanatorium changed its name to General Hospital.

Banpur:

Banpur is a town situated in the southwest of Khurda subdivision. It is 5kms to the north-west of the Balugaon railway station with which it is connected by an allweather road. Buses, Autos and rickshaws ply from Balugaon to this place. The town consists of the revenue mauzas of Banpur, Bhagabatipur, Bisapatna, Jagannathpur, Dasarathipur and Bodhapur. The town has derived its name from Banasura, a demon-king of legendary fame, who is said to have ruled over this place. A line of feudal Lords, the ancestors of the Rajas of Parikud, were reigning from here till the 18th century when the Raja of Khurda drove them away to Parikud. The old fort of Banpur was destroyed under orders of the East India Company during its early years of occupation. The place is famous for the temple dedicated to Goddess **Bhagabati**, the presiding deity of Banpur. It is one of the famous **Sakti pithas** of Odisha.

The temple stands on the edge of a deep pool within a high enclosure wall. The temple is man-

aged by a committee appointed by the Commissioner of Endowments, Odisha. The *Sebavats* of the temple have been given landed property to perpetuate their service in the temple. There is a Siva temple at Banpur known as **Daksheswar** or **Dakshya Prajapati** temple situated at the entrance of the town. It is an old temple and contains fine specimens of Odishan architecture and sculpture.

Bhagavati Temple:

Bhagavati, the presiding deity of Banapur, is one of the twelve famous **Saktipithas** as mentioned by Sarala Das in his **Odia Mahabharata.** The present temple and its Jagamohana are said to have been constructed by the Gajapati Maharaja of Puri.

The temple stands on the edge of a deep pool within a high enclosed wall. Temple and Jagamohana are built in Pidha order and thickly plastered with lime mortar, later a new-pillared Mandapa has been added to the front of the Jagamohana for convenience of the devotees. The niches of the inner wall of the compound contain loose sculptures of Ganesha, Kartikeya and Parvati and Chamunda. An image of Mahisamardini Durga locally known as Bhagavati is worshipped in the sanctum of the main temple. The deity appears to be an eight-armed figure of **Mahisamardini** Durga. Of the eight hands in the four on the right, objects are sword, spear, short dagger and arrow and the hands of the left side display shield, bow, conch and disc. The chopped-off head of the buffalo demon is lying on the lotus pedestal. She is adorned with decorative ornaments. Ganesha and Parvati images are kept in southern and northern niches respectively as Parsvadevatas. The **Parvati** image is locally worshipped as **Bhubaneswari.** A separate shrine has been constructed in front of the Jagamohana for worship of Goddess **Polaksuni,** which is an image of **Mahisamardini Durga.** Another image of **Chamunda** is kept near the Polakasuni image. (Fig. 178)

Daksha Prajapati or Dakshesvara Siva Temple:

One of the best preserved temples of the first half of the 13th century AD and a fine specimen of extraordinary artistic excellence of Odishan art is the **Daksa Prajapati** or Daksesvara Siva temple at Banapur.

Daksha Prajapati Siva temple belongs to the Ganga period. During the Ganga period the evolution of the temple architecture and sculpture of Odisha reached the climax. The temple is situated in a compound surrounded by low walls facing on east-west axial alignments, the plain **Natamandira** and **Bhoga mandapa** being later additions. The Deula and Jagamohana go side by side. Natamandira and Bhogamandapa are built on a high platform whereas the Deula and **Jagamohana** rise directly from the ground. Within the compound there are also numerous structures including **Pidha temple** and a stepped well directly to the south. (Fig. 181)

Rankanath Deb Temple (Banpur):

The temple is situated in the market place of Banpur town (6kms from Balugaon). Here the trinity i.e **Lord Jagannath, Subhadra and Balabhadra** and **Sudarsana** are worshipped and Madan Mohan is the representative deity.

Initially some 500 years back the idols of trio deities were in Bankadagad. After the fall of Bankadagada in Muslim invasion, the idol of Jagannath was kept in Sahaspur and was worshipped as Patitapaban and other deities Subhadra, Balabhadra and Sudarsan were kept in Rankanath temple without worship. Later the single image of Lord Jagannath of Kuradhimall was brought and placed in Rankanath temple and thereafter worshipping of all the four deities started for which the Gajapati Raja gave sufficient lands for meeting deity ritual expenses. In this temple **Chandan Jatra, Car-festival** other festivals are observed.

Achitarajapur:

Achitarajapur is about 1.5kms from the Banapur town in the district of Puri. Here on a mound of ruins, obviously a circular Stupa, stands a modern temple, on which several ancient **Buddhist images** have been found including the Buddha image.

The local people, not knowing the value of architectural wealth lying scattered around Banapur, constructed on a big mound, the building of **Godavarish College and High School.** While digging the foundation, a large number of **Buddhist images** and perhaps the ruins of a Buddha Vihar came to be noticed, but without stopping the work of construction on the mound, they completed the College and

School buildings beneath which, the **Buddhist Vihar** remains **buried forever.** (Fig. 180)

Tikarai Temple, Banapur:

In the Tikarai temple near the Tahsil Office there are images of very early date. The presiding deity of this temple is **Mahisamardini Durga**, locally worshipped as Tikarai. Another image is worshipped as Tarini or Ugratara. The Goddess is seated on **Lalitasana** on a well- designed lotus pedestal. Her right foot is also porched on a small lotus. Her right hand is in the Varada-mudra and she holds the stalk of the lotus in the left hand being placed over the knee. The corresponding female attendant of the left side is **Ekajata** seated in **Maharajalila** pose on a lotus with a fierce man and hair rising upwards like flames; the pot-bellied dwarfish deity holds in her right hand a Katari, the skull cup in the left hand being broken. The **Torana** in the background is fitted with a Makara head on either side of horizontal bar and a trifoiled arch at the top. The inner facet of the arch is relieved with diamonds, each alternating with a disc. Artistic finish and iconographic features of this image can safely take it back to the 10th century AD.

Mahaveer Hanuman Temple:

Situated 2kms from Banapur is situated Ghantasila, where there is a temple of Hanuman and nearby another temple of Lord Rama, Sita and Laxman. On **Makar Sankranti** day there is a big crowd here. It is a good picnic spot. (Fig. 177)

Salia Dam:

At a distance of about 14 kms to the west of Banpur, the Salia Dam has been constructed across river Salia amidst a picturesque site. The dam has been constructed at the catchment area connecting two hills on both the sides and serves as a minor irrigation project. (Fig. 179)

Gurubai Jagannath Temple:

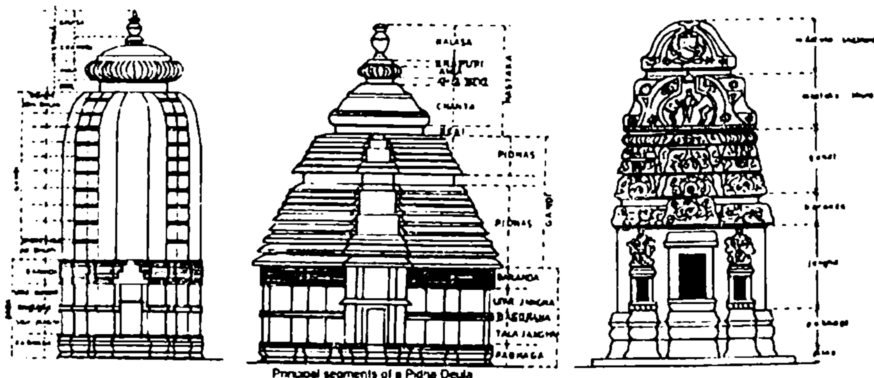
This place is in the Chilka Lake under Krushna Prasad block. As the legend goes, during Kalapahad's massive attack on Puri temple, the devotees brought the image of Lord Jagannath to this place for safety. After the trio were taken to Puri, a temple has been built and only **Lord Jagannath** is worshipped here. Seven *Sevayat* families are in the locality to do day-to-day rituals. A temple has been built here for Goddess **Charchika** also. Every year tourists in thousands assemble here to see the Lord. (Fig. 176)

Baba Gupteswar:

Located in Galua Panchayat of Banpur block the sanctum of **Baba Gupteswar** is very famous among the local people. Having Chilka lake in the east, River Salia on north and Bhagabati temple in south, the site is a good picnic spot. For fulfilling of desire the people prostrate before the deity. In a year the festivals of **Kartik Purnima, Magha Purnima, Dola Purnima, Mahasivaratra, Visuv Sankranti, Meru, Sitalsasthi** are observed in pomp.

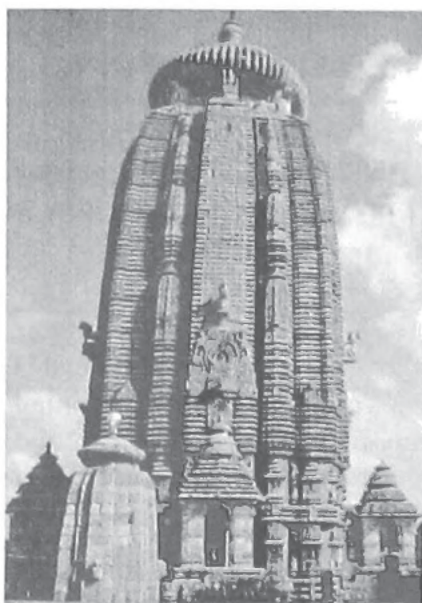
Banpur is the birthplace of the great scholar, freedom fighter **Pandit Godabarish Mishra**. His son late **Ranganath Misra** was Chief Justice of Supreme Court of India.





Principal segments of a Pidha Deula

Temples of Bhubaneswar





Introduction:

Bhubaneswar is known as the temple city of India. It is probably the only city in the world that enables an authentic overview of the stages of development of Hindu religious architecture. Among the finest of its 600 temples is the Lingaraj temple of Lord Siva, built in 11th century. It is also the biggest in Bhubaneswar. No less famous is the *Mukteswar temple* which was built in 10th century. It is well known for its richly sculpted **stone arch** at the entrance. With the tales from the **Panchatantra** carved on it, the temple is a mgnificent example of Odishan architecture. The **Rajarani temple** set in picturesque surroundings is noted for its intricate carvings of floral, animal and human figures, but the temple has no deity. Close to the Mukteswara temple is the **Parsurameswar temple,** a small but richly decorated shrine of Lord Siva that was built in the 7th century. The **Svarnajaleswara** temple

located near the Parsurameswar temple has beautiful depictions from the epic Ramayana. **Vaital temple** is architecturally striking. It is a temple for Goddess Chamunda (Kapali) and has a tantric influence.

Anant Vasudev Temple:

Built on the east bank of Bindu Sagar, the temple is noted for its profusely carved and finished appearance. Unfortunately much of carving has worn out due to softness of the stone.

Architecturally, it is almost a reduced replica of the Lingaraj temple, but the grouping of the four component parts, with their roof presenting the appearance of ascending peaks culminating in the highest 'Mastaka' of the 'Deul' (ht. 18.29m.) is more effective. The plan of the Anant Vasudev Temple differs considerably from that of other temples. The main temple stands on a crusial platform, a peculiarity which is the vision of its kind in a dated temple and has a three-chambered formal adjunct consisting of the Jagamohan, the **Natamandir** and the **Bhoga-mandap.** The deities of **Krishna, Balram** and **Subhadra** are worshipped in this 13th century Vaishnavite temple. The uniqueness of the temple is that Balarama stands under a seven-hooded serpent, while Krishna holds a **mace, chakra** and **conch.**

The black granite idols in the temple are 'complete' unlike the wooden images of Jagannath temple of Puri which are incomplete. Various kinds of **Naivedyas** are offered here daily.

The temple was built in 1278 AD by **Chandrika Devi,** daughter of **Anangbhima Dev III** (1211-38) to commemorate her husband who died in a war with muslim rulers of Bengal. From the inscription of this temple it is known that **Bindu-Sagar** was dug by **Anantverma Chodagang Dev** (1078-1147). In Bhubaneswar when the temples are Saivite, this is a Vishnuvite temple enshrining **Anant** (Balaram), **Suvadra** and **Krishna.** (In the courtyard of Lingaraj temple there is also **Ananteswar** temple like the above- named deties). Ananta Vasudev temple is an ASI-protected monument. (Fig. 1)

Akhandachandi Temple:

Situated in the south western embankment of Bindu Sagar tank. The presiding deity in Mahisamardani and facing south. It is of 10th century AD. Elevation 61'.0". (Fig. 3)

Astasamvu Siva Temples :

In the Uttareswar Siva temple precincts there are eight temples of identical size and dimensions locally known as **Astasambhu.** Five of them in one alignment are also known as **Panchu Pandava**. They were originally dedicated to Lord Siva. Each temple out of 8 is described : All the temples are Rekha Deul built in 10th Century AD. Abandoned and non-living. (Fig. 2)

Arjuneswar Siva Temple:

Situated on the southern embankment of Bindu Sagar tank at a distance of 70 ft. The temple in facing west. It is a 12-13th century AD temple Rekha type with **Saptarath** plan.

Aisaneswar Siva Temple:

The temple is located within the precincts of Bhubaneswar Municipal Corporation hospital, Old town. It is a Rekha Deul with 30 ft. height. It is of 13th Century AD. (Fig. 5)

Ashok Jhar :

Close to the **Rameswar temple** there is tank of moderate size. It is called **Ashok Jhara.** Around and about this tank there are some small as well as big temples. A deep well called **Ashok Kunda** is also on the southern side of the temple.

Bibhisaneswar temple or Dakra Bhimeswar Temple:

Location : East of Lingaraj temple. The temple was built during the period Ananga Bhimadeva III (1211-38). It has been thoroughly renovated during 1971-73. It is a Pancharatha Rekha Deul built in sand stone. Height of the temple is 45 ft. The temple lies within a compound wall at a short distance of the eastern gate compound of Lingaraj temple. Legend has that Bivisan in **Tretaya Juga** was coming from Lanka to worship Lord Siva here.

Bhaskareswar Temple :

This 11th century temple stands to the north of Brahmeswarpatna and left of Tankapani road. The **Rukuna Rath** of Lord Lingaraj which is used in **Ashokastami day** is moulded in the **style of this temple**. The temple is of two- tier system (double storeyed) and the visitors can go to 1st storey by a flight of steps. The Siva Linga in the Sanctum Sanctorum is huge and size is 9 ft. 2 inches. (Fig. 6)

Brahmeswar temple:

It was built in 1060 AD by queen **Kolabati,** the mother of **Somavanshi king Udyot Keshari.** The temple is 1 km east on Tankapani road. The entire temple is filled with delicate sculptures. The temple has four small temples at corners and a Jagamohan. It is 18.29 meters high. The subceiling interior is carved as an inverted lotus with serpentine figures at corners. The inscription in the temple with reference to engagement of **Devadasis** describes the beauty of Devadasis who were dedicated to God Siva. (Fig. 7,8)

Bhabani Shankar Temple:

Bhabani Shankar temple standing at the northern fringe of Lingaraj temple and on the southern side of **Bindu Sagar,** sanctifies the mythological tale. Idols of **Bhabani** (Parvati) resting and Shankar (Siva) consoling her, sitting at her feet are worshipped in the temple. The 14th century shrine belongs to the Ganga dynasty. It is the only **North-facing** Siva temple in Bhubaneswar.

The miniature temples skirted around the edge of the **Devi Padahara Pond(Sahasra Linga tank)** bear testimony to the event. It is believed that all the **36 crore deities** still guard the place where the Goddess buried the demons so that the evil spirits couldn't roam freely thereafter. There are also two small dome-like structures dedicated to **Kirti and Vasa** near the main shrine. Once a year Lord Lingaraj comes to this pond.

The serene place that once charmed both Siva and Parvati has now turned into a busy street, stacked with shops and lodges. Amidst the honks and chaos, the temple bell somehow clinks weak. However it is still believed that a devotee should take a dip in the sacred Bindu Sagar and offer prayers at **Ananta Basudev** temple and **Bhabani Shankar** temple before visiting Lingaraj. On **Shukla Astami of Phalguna,** Lord Lingaraj along with **Maa Parbati, Maa Durga** and **Sri Ananta Basudeva** visits the **Debi Padahara Puskarini**(which is also called Sahasra Ling tank). The visit as per the prayer of the Demons was granted by **Maa Parbati.** (Fig. 9,10)

Bhabani Shankar Temple (New) :

It has been discovered while digging a drain in the compound of the later Bhabani Shankar temple and it is to be found between the

Lingaraj temple and Bindu Sagar tank. This is a small temple but possesses close affinities with the earliest standing temples of Bhubaneswar. (Fig. 11)

Bindu Sagar Tank :

The tank was dug by **Anant Varma Chodagangdev** (1078-1147) as per an **inscription in Anant Vasudev temple** which reads as "There lies the incomparable ocean, the Bindu Sagar, the water of which springs out of nectarous swells and is worthy to be drawn by the sight and is the remover of weariliness of pilgrims. Other holy places do not attain the divine rank of even a drop of its water. In order to remove sorrow of the world, Purajit (the conqueror of Tripura, Siva) created this lake as a token of grace to the people (by **Chodaganga Dev**)"

The size of the tank is 1300ft x 700ft and depth 10ft. It is embanked with stone forming magnificent flight of steps. A tiny isle(Jagati) 100ft x 110ft protected by stone revetment is situated in the centre of the tank with a small templeTheJagati at the centre of the pond serves as resting place of deities when the Chandan Yatra of Lord is conducted in the pond during the month of Baisakh.The tank has seven major Ghats namely-the Manikarnika Ghat,Bisram Ghat, Uttareswar Ghat, Trisulia Ghat,Mohini Ghat, Math Ghat and Bidusi Ghat.Its pheriphery is adorned with deities including Ramayani, Mohini, Bindhyabasini, Uttareswari, Bhabanisankar and Tirtheswar. (Fig. 12,16)

Brahma temple :

It is located by the side of Bindu Sagar and in front of Ananta Vasudeva Temple. Very few people know that there is an **Brahma Mandir** in Bhubaneswar. Legend has that while **installation** of (Pratistha) Bindu Sagara, **Lord Brahma** came from heaven. On that occasion this temple is built. The Brahma image is four-handed. On the both sides images of *Savitri* and *Saraswati* exist. (Fig. 14)

Achinta Temple :

This temple is located by the side of Bindusagar and in the campus of Sankarananda Matha. As the name implies any person comes and sits in the temple, his wories are over. Now no deity is in the temple. The temple is suffering from bad maintainance.(Fig. 13)

Bakeswar temple :

The temple was built during the Ganga rule and located to the

north of Jameswar temple. It consists of a Viman and Jagamohan and is having a **Nabarath Plan,** the **only monument of this kind** in Bhubaneswar. (Fig. 15)

Bakreswar Siva Temple / Kalika Siva Temple:

The Kalika Siva temple is located beyond the southern compound wall of Kapileswar Siva temple and close to the northern embankment of Manikarnika Ghat. The temple is facing east and the presiding deity is a Siva Linga within a circular Jonipith. The temple is made of sand stone. Period – $10^{th}/11^{th}$ century AD. It is a Pidha Deula.

Bakreswar Mandir:

Located in the north- west of Lingaraj temple there is a beautiful temple of Lord Bakreswar in Badhebanka Sahi near Jameswar temple. The temple is full of sculpture. Now no *puja* is done here since the lingam has been stolen since long.

Bhimeswar Siva temple:

The temple is located within the Uttareswar Siva temple precinct in the northern embankment of Bindu Sagar tank. Height 107ft. 7^{th}-8^{th} century Viman is Rekha Deul.

Bhimeswar Siva temple:

Located in Kapilprasad, Bhimatangi. The temple is facing north-west. The enshrined deity is a circular Jonipitha with a large Siva Lingam at the centre. Local legend associates the place with Pandavas during their exile. A pair of large feet carved on stone are ascribed to Bhima. Hence the place is called **Bhima Tangi.** The temple is Pidha type and built in 19th century. (Fig. 17)

Baneswar Siva temple:

The temple is situated in the precinct of Papanasini near Badheibanka Chhak, Old town, Bhubaneswar. Ele. 45ft. 9^{th} century AD. Rekha Deul. (Fig. 18)

Bhrukuteswar Siva temple:

It is situated in Jameswar Patna, Old town Bhubaneswar. It is a Pidha type temple built in 13^{th} century. (Fig. 19)

Beleswar Siva Temple:

It is located in Talbazar road, Old town, Bhubaneswar. It is a 9^{th} century old temple made of grey sand stones. It is a Rekha Deul. (Fig. 20)

Bhima Kunda :

The Bhima Kunda lies in the Mouza Sundarpada. It is a big tank

and the water is used mostly for bathing purpose. Tank is 38.10 sq mtr. with a depth of 5.5 mtr. (Fig. 22)

Brahma Kunda :

To the west of the temple of Brahmeswara, close by its terrace, there is a large tank called Brahma Kunda, and its sin-eradicating merits are lauded in high terms by the **Ekamra Purana,** but being situated far away from the town, few pilgrims visit it.

Budheswari :

The snake **Goddess Manasa** is an important cult of ancient origin and is the only independent image of 9th century AD. The image was lying buried inside till 1957 when the local people dug her out from the debris. This two-armed image of Manasa is worshipped as **Budheswari** in a modern temple near the old railway station, Bhubaneswar.

Chitrakarini temple:

Chitreswar, otherwise known as Chitrakarini temple is situated to the north of the Lingaraj temple within close distance. Like the Brahmeswara, it has four smaller temples in the four corners of the compound. The main temple was one of the most beautifully decorated monuments of the period, but on account of a bad type of stone used in it, it has suffered from immense damages. It is a **Saptaratha** temple and has the guardian deities along with their female counterparts on the Vimana. Both in the Vimana and the Jagamohana the erotic figures are found in large numbers. Within the sanctum **Chamunda** image is worshipped. (Fig. 21)

Champakeswar Siva temple:

Located in Ambaka Sahi, Old town. Height 70ft. It is 157 meter west of Parsurameswar and of 13th century AD. Viman is Rekha type and Jagamohan is Pidha type. Here there is temple of Maa Ambika, so the sahi is called **Ambika sahi.** In the temple premises there are temples of Ganeswar Mandir, Parbati Mandir and a well. (Fig.24)

Chakreswar Siva temple:

Location – Hatisahi lane, Rajarani colony, Bhubaneswar. Height 67ft. It is of 10th-11th century old Rekha Deul. There is Chakreswar tank behind the Chakreswar temple. (Fig. 25)

Chakreswar Siva temple II :

Located in the northern embankment of Manikarnika tank beyond the sourthern compound wall of the Kapileswar temple.

Height 45ft. 10th-11th cenruty AD. Pidha Deul. (Fig. 26)

Chintamaniswar Siva temple:

The temple is surrounded by Chintamaniswar tank in north. It is in the new capital and one of the ancient monuments that are facing issues related to conservation and whithering away because of neglect and decay. Situated on the Cuttack Road opposite Old station Bazar area, the temple is taken care of by local residents. Built during the 13th to 14th century, urbanization seems to be threatening the shrine, which is now surrounded by many buildings and shops. The Nabagrahas at the entrance of the temple with side deities are all of the built of 13th to 14th century Odishan temple architecture. The **Chintamaniswar tank** indeed is an attraction, for, it has become a huge aquarium with devotees and temple management keeping a large variety of fishes in it. Used for religious rituals and bathing purposes, the tank is also a sightseeing spot owing to the dense population of fishes therein. (Fig. 28)

Dwaravasini Siva temple:

The temple built in Ganga period is situated on the eastern bank of Bindu Sagar. The presiding deities **Mahisamardini Durga** is dedicated to Dwaravasini. There has been recent addition of Mukha Mandap in front of the original temple. It is a State-protected monument.

Dakhin Chandi temple:

The temple stands near the southern gate of the compound of Lingaraj temple. The small Pidha Deul built of laterite stones enshrining the image of **Mahisa Mardini Durga** is called **Dakhin Chandi.**

Dolagobinda / Vaidyanath Siva temple:

Located in Rathagada sahi. Height 86ft. 15th-16th century old. Rekha Deul. The Vimana is Pancharath style. (Fig. 27)

Dakhin Kali temple:

Height: 56ft. This temple is located in Kapileswar temple precinct. It is a living temple facing east. The enshrined deity is a four-armed **Mahisa Mardini Durga** killing the bufalo demon. 15th century AD., Rekha Deul. (Fig. 29)

Daiteswar temple:

Located near Kedargouri and Mukteswar temple. It is of 12th century. (Fig. 30)

Ekamreswar temple:

It is a 10th century temple

located on eastern side of Lingaraj temple. Its architecture resembles to that of Lingaraj temple. It is said that this temple was built prior to building of Lingaraj temple. (Fig. 31)

Gauri Shankar temple:

Location : In front of market building, Old town. Gouri Shankar temple was built in 8th century with height 20 ft upto **'Kalasa'**. The temple is also known as **Bimaleswar.** It is a large shrine of Tri-ratha Rekha Deula built in red sand stone. The temple has a few sculptures on its door Jambs. (Fig. 33)

Gauri Devi temple:

The temple built in 10th century is located in the Kedar Gouri complex. It is a two-chambered structure built in sand stone. The Gandi of the temple is Khakara type. The Jagamohan is Pancharakha Pidha style. The height of the temple is 30 ft and that of Jagamohan is 20 ft. In **Sital Sasthi** festival, marriage ceremony of Goddess Gouri is done with **Chalanti Pratima of Lord Lingaraj** (moving image) by Lord **Kedareswarnath,** father of Gouri. The temple of Kedareswarnath is near the Gouri temple. (Fig. 32)

Gandhi Gorabadu precinct Vishnu temple:

Located at Gandi Garabadu precinct, Old town, Bhubaneswar. 12th-13th century old, Rekha Deul. (Fig. 35)

Gosageswar Siva temple:

Located on the left side of Rath road (leading from Mausima Chhak to Badhebanka Sahi) Height 67ft. 13th century AD. Viman is Rekha Deul and Jagamohan Pidha type. It is within the precinct along with eleven other temples dedicated to various divinities and a tank on the west. Another temple located in the south -west of Jagamohan of Gosangeswar temple is Gosaganeswar subsidiary Rekha temple II.

Gokarneswar Siva temple:

Located at Sisupalgarh area, height 46ft. At a distance of 200 mtr, south of Brahmeswar temple. It is 10th-11th century AD. Pidha type.

Gangeswar and Jamuneswar Siva temples :

Both the temples are situated within the precinct of Ganga-Jamuna road (leading from Tala Bazaar chowk to Ganga-Jamuna temple) Old town, Bhubaneswar.

It is located at a distance of 200 mtrs, north-east of Lingaraj temple. The Gangeswara temple is carved with secular images with amorous poses of male and female figures. One can get a clear picture of the lifestyle, costumes and culture of those times through the various images visible on the temple walls. Beautiful floral motifs as well as images of deities have also been carved on the temple. It is of 13th-14th century AD. built during the Ganga rule. Type : Rekha Deul. (Fig. 36,37)

Gauri Kunda, Dudha Kunda, and Kedara Kunda :

Immediately to the south of the Mukteswara temple, within a distance of about thirty feet (9.1440 metres) the Gouri Kunda is located. It is to the east of Gouri's temple. The pool is 70ft. (21.3360 metres) long, and 28 ft. (8.5344 metres) broad, and has a depth of 16ft. (4.8768 metres). Its sides are perpendicular, being lined by stone revetments; but on the south side there is a flight of stone steps, 20 ft (6.0960 metres) long, and altogether 10 ft (3.0480 metres) broad. The bottom is formed of small boulders. Its water is tepid, but not so as to be in any way injurious to fish, for there are a number of small fishes playing about in excellent condition. The water is transparent and every part of the bottom is visible at mid-day when sun-shine falls on it. The conviction is that a devotee who, putting a few seeds of the black sesamum on his head, bathes in it for a year, beginning with the 9th of the wane in any month, obtains whatever he desires. To the west of the **Kedareswar temple** there is a well called **Dudha Kunda.** It has a perennial and natural spring and the water is said to have medicinal properties. The water of this spring is recommended by some for curing dyspepsia. To the east of Kedareswara temple there is a small pool called Kedara Kunda.

Gosahasreswara Hrada :

Close by the temple of Gosahasreswara there is a tank called the Gosahasra Hrada. According to the Ekamra Purana, it was in this place that Devi first saw a herd of cattle which poured their milk on the Linga, and hence she removed it to the vicinity of Bindu Sagar, where she encountered the demons **Kirti** and **Vasa.**

Hazara Mandap :

Located in Kapileswar temple precinct of Kapileswar, Old town, Bhubaneswar. Height 45ft. It is a lofty mandap provided with

flight of steps. 13th century AD. Pillared Mandap. On the **first Saturday** after Sivaratri, Lord Lingaraj visits Lord **Saniswar** whose temple in behind the mandap. After paying homage to Lord Saniswar, Lord Lingaraj sits for a while in the Hazare mandap. There he proceeds to meet **Lord Kapil,** which is popularly known **Kasia-Kapil Bhet.** (Fig. 38)

Isaneswar Siva temple:

Height 67ft. It is situated in Gosagareswar temple precinct, on the left side of Rath road (leading from Mausima Chhak to Badheibank Chhak Old town Bhubaneswar). 13th century AD Rekha Deul. On plan the temple is Pancharath having a square Viman. (Fig. 39)

Isaneswar Siva temple II :

Height 45ft. Situated in the Papanasini precinct Badheibank Chowk, Old town, Bhubaneswar. 14th-15th century AD. Viman is Rekha Deul & Jagamohan Pidha. In this temple Sivaratri, Sankranti, Prathamastami are observed. (Fig. 40)

Jameswar Siva temple, Bhubaneswar:

Located in North-western corner of Lingaraj temple in Badheibank sahi. This 13th century AD temple with its Deul and Jagamohan recalls the Anant Vasudev temple both in structural features and richness and affluence of decoration. The Lord Jameswar is known as **Bhinoi (brother- in law- of Lingaraj).** The Deul and Jagamohan have lost their crowning member above the Amla. It is standing in a spacious courtyard surrounded by an imposing compound wall to the south of the Bharati Math. Period : 12th century AD. The large old tank called **Nala Kunda** is in the premises of the temple. (Fig. 41)

Jaleswar Siva Temple:

The centuries-old **Jaleswar** temple in **Kalarahanga village** on the outskirts of Bhubaneswar is a rare site of divinity and architectural heritage. Picturesque green paddy fields surround three sides of the magnificient boundary. The famous Jaleswar temple is dedicated to Lord Siva. Historians believe that the **Keshari** rulers erected the temple and it dates back to a period before the 12th century. But local residents say that it is even older than the famous 10th century Lingaraj temple. At the centre of ceiling of the temple there is a **huge lotus flower** engraved

which signifies the mythological story behind the temple.

Legend has that long ago a king named **Padma Keshari** of the Soma dynasty ruled the region of Patia and the nearby villages. The Soma king was a devout worshipper of Lord Lingaraj. Such was his devotion that he would not eat a morsel of food before the **'darshan'** of the Lord every morning. And so when it rained heavily, the ardent devotee fasted for many days at a stretch as he could not see his Lord's face. Seeing the plight of his faithful worshipper, Lord Lingaraj came up with a solution.

One night, Lord Lingaraj appeared before the king and said, 'Look! Raja Kesari, I'm really impressed with your devotion and therefore I want to reward you with my **darshan**'. The Lord then advised him to construct a temple in the centre of a neighbouring lotus pond where the Lord himself dwells as a *Jalasayi.* The devotee king complied with the desire of his Lord. On the western embankment of Jaleswar pond he built this beautiful temple.

Since the temple is in the midst of a pond, the Sivalingam is immersed in water which covers nearly 3/4th of the Lingam. And during the rainy season the sanctum sanctorum is completely filled with water - in the same way the Raja found it. (Fig. 42)

Kedareswar Temple:

Location 40 meters, south of Mukteswar temple and in the precinct of Kedar-Gauri complex. Built in 11th century the temple faces south. It is architecturally akin to **Sidheswar** temple. The height of temple is 40ft. Side deities are **Ganesh, Kartikeya and Durga.** The entrance of Jagamohan contains an inscription. Here the Lord enshrined is **Kedareswar (Himalaya)**, father of Gauri. On "Sital Sasti day" Kedareswar arranges **marriage of his daughter Gauri with Lord Lingaraj** and on this occasion a great festival is held here. Kedareswar temple is primarily known for its two-and-half meters (8ft) tall statue of Hanuman and another of Goddess Durga standing on a lion. Of the images of Parswadevatas, the four-armed Kartikeya with his two left hands, touching a peacock and Ganesh also four-armed are in situ. The right wall of the entrance of Jagamohan contains an inscription recording the donation of a perpetual lamp in front of Kedareswar by **Raja Paramardi,** younger brother of **Ganga King**

Anantavarma Chodagangdev in 1142 AD. It is a Somavansi monument. (Fig. 43,47)

Kartikeswar Siva Temple:

Located at 100meters from eastern gateway of Lingaraj temple. It is 13th century-old. Viman is Rekha Deul and Jagamohan is Pidha type. Height 73ft.

Kalavairabi Temple:

Height 76ft. Located within the Jaleswar temple precinct at Kalarahang, Patia. 12th century AD. Pidha Deul. (Fig. 46)

Kalika Devi Temple:

Height 55ft. Located in Kancha Sahi, Old town, Bhubaneswar. Right side of the road leading from Lingaraj temple to Garage Chhak, 10th-11th century AD. Pidha Deul.

Kapileswar Siva Temple:

Height 45ft. Built by Kapilendra Dev. Located in village Kapileswar in the south- western outskirt of the village in old town, Bhubaneswar. 14th century AD. Viman is Rekha Deul, Jagamohan is Pidha, Nata Mandap and Bhog Mandap later added. According to the local legend this is the birth place of sage **Kapil** who is considered as the father of Sankhya philosophy. He is also considered as brain child of Brahma. The speciality of the temple is that there are two Brusavs (Bulls) in the temple. Here **Kalavairab** as Shiva is facing west-faced **Dakhin Kali.** Lord Siva is standing to pacify Devi, who killed **Mahisasura.** (Fig. 48)

Kapileswara Tank (Manikarnika tank) :

Near the Kapileswara temple there is a large tank 220 feet (67.0560 mtr.) x 164 feet (48.9872 mt) with an average depth of 16feet (4.8768 mtr). Its sides are lined with sandstone and it has an excellent Ghat formed of a flight of stone steps. The tank is fed from its bottom by a perennial spring. The water is pure and limpid, and is very much liked by the people. (Fig. 49)

Kedareswar temple II :

Height 56ft. Located in the Kedar Gauri precinct. 13th century AD. The enshrined deity is Siva Lingam made of laterite with a circular Jonipith, **Sivaratri, Siva Vivah, Sankranti** and **Kartik Purnima** are observed.

Kedar Gauri Kunda :

It is located in Kedar Gauri precinct and situated in eastern side of Kedareswar temple. Tank size is 6mt. x 11.40mt. (Fig. 52)

Kapilamath :

Located near the Badhebank Chhak, on the Rath road, Old town, Bhubaneswar. A mutilated inscription of the reign of Kapilendra Dev has been found here containing the name of Ranasurna Maha Senapati. Ele. 45- 10th century AD. The shrine of Kapil, the maternal uncle of Lord Lingaraj is located in this monastery. Lord Lingaraj visits the monastery on the day of **Prathamastami.** (Fig. 54)

Kuseswar Siva Temple:

The twin temples of Kuseswar and Labeswar are situated on both sides of the road almost opposite to each other in close proximity to the Rameswar temple on the right and Satrugneswar group of temples on the left side of the road leading from Kalpana square to Bindu Sagar. Period : 14th-15th century AD. Pidha Deul. (Fig. 53,55)

Kukuteswar Siva Temple:

Located in the right side of railway track, Tinimundia Chhak, Old town. Period : 10th century AD, Viman is Rekha Deul and Jagamohan is flat-roofed. **Kukuteswar tank** is situated near the temple at 15meters distance.

Kotiteertheswar Siva Temple:

Height 70ft. It is situated on the left side of Kotitirtheswar lane (leading from Parsurameswar temple to Bindu Sagar). Period : 11th century AD. Rekha Deul. (Fig. 51)

Kotiteertheswar tank :

Behind the temple of Kotiteertheswara there is a tank lined with stones, and having a flight of steps on the west side. It is believed that this is the repository of the waters of ten million sacred pools, and pilgrims bathe in it to wash off their accumulated sins. Rectangular in plan 1975m x 9.75m x 1.56mt depth. (Fig. 50)

Kausalya Ganga :

About 8kms from Bhubaneswar, on the N.H.8 towards Puri, there is a tank named Kausalyaganga which is famous for research on pisciculture. In the middle of the tank there is an island – the remains of a palace. The tank is said to have been originally a kos (3.82 kms) long on each side; and though a great part of it is now silted up and under cultivation it is still about one and a half mile long (2.41 kms) and five furlongs (1 km.) broad. According to the Madala Panji the tank was dug by

Gangeswara Deva of Ganga dynasty.

Khandagiri and Udayagiri :

The twin hills of Kumargiri and Kumarigiri known as Khandagiri and Udayagiri contain varieties of rock-cut caves, built mainly for the Jain monks around 1st and 2nd century B.C. The thirteen-year lithic record of king Kharavela engraved in Hatigumpha is a magnificent specimen for **Palli records** so far found in India. Location : 9 kms from Bhubaneswar railway station by road on N H 5 towards south.

One of the earliest groups of Jain rock-cut shelters, the caves of Udayagiri and Khandagiri command a unique position in eastern India in the field of history, rock-cut architecture, art and religion. The site of Khandagiri and Udayagiri is 5 kms from Bhubaneswar town and on the NH-5. The hills are composed of sand stones which supplied stones for construction of all the temples of Bhubaneswar. Khandagiri is 133ft high and Udayagiri is 110ft. At present there are 24 caves in Udayagiri and 19 in Khandagiri. Kharvela, the king of Kalinga excavated 117 caves on these hills, but except for some 40 odd caves, most of the others were destroyed. The most significant cave Hatigumpha (cave No.14 of Udayagiri) bears inscription from 1st century. It records that caves were built by Kharavela, the 3rd king of powerful Chedi dynasty during his short but eventful reign of thirteen years. The twin hills of Udayagiri and Khandagiri are honey-combed with well-carved caves meant for Jaina ascetics. The caves bearing different names such as Ranigumpha (largest with ornate carvings) Ganesha Gumpha, Manchapuri Gumpha, Navamuni Gumpha etc. are divided into two groups, the earlier group belonging to the 1st century B.C. and the latter group to the 9th to 11th centuries AD.

Cave No.1 Rani Gumpha, Cave No. 2 Bajaghar Gumpha, Cave No. 3 - Chotta Hati gumpha, 4 - Alakapuri gumpha, 5- Jayavijaya gumpha, 6- Pansa gumpha, 7- Thakurani gumpha, 8- Patalpuri gumpha, 9- Manchapuri and Swargapuri, 10- Ganesh gumpha, 11- Jambeswar gumpha, 12- Bagha gumpha, 13- Sarpa gumpha, 14- Hati gumpha, 15- Dhanaghar gumpha, 16- Haridas gumpha, 17- Jagannath gumpha, 18- Rasui gumpha. Coming down to the main road by a flight of steps in front of cave No.17 and going up the road for about 50ft. the visitor will find a tract to his left leading to the top

of Khandagiri hills. Following this tract for a few yards, the first cave on the hill will be encountered.

Cave No. 1 – Tatwa gumpha, No -1, Cave No. 2 – Tatwa gumpha No -2, Cave No. 3 – Ananta gumpha, Cave No. 4 – Tentuli gumpha, Cave No. 5 – Khandagiri gumpha, Cave No. 6 – Dhyana ghar, Dhyan Gumpha or Shell cave, Cave No. 7 – Navamuni Gumpha, Cave No. 8 – Barabhuji gumpha, Cave No. 9 – Trisula gumpha, Satabakhara or Mahavir gumpha, Cave No. 10 – There are traces of cave, Cave No. 11 – Lalatendu Kesari cave. (Fig. 57,58,59,61,62,63)

Jain Temple of Parswanath :

The colossal image of **Parsvanatha,** in black marble, which is enshrined in the marble hall near the entrance is modern, being installed in 1950. Proceeding to the top of the Udayagiri hill by a pathway to the right, the visitor will reach the ruins of an apsidal structure, exposed in 1958. The ruins consist of an apsidal hall built by laterite stones within which, towards apse end, is a circular wall, probably the base of platform containing the object of worship. This structure was, no doubt, a joint religious edifice and provided shelter to the monks residing in the caves with the place of worship. It may be significant that just below this structure on the edge of rock occurs Cave no-14 **(Hati gumpha)** containing the inscription of Kharavela.

All ancient caves, structures and other monuments or remains situated on the Udayagiri and the Khandagiri hills except the Paraswanath on the top of the Khandagiri hill and also the temple in the front of Barabhusi and the Trisula caves are ASI protected monuments. The present Digambar Jain temple is maintained by Bengal, Bihar and Orissa Digambar jain Tirthankar committee. The temple is facing east. The enshrined deities are a series of Jain Tirthankar images. Built in 19th century AD. Pidha type. (Fig. 60,64)

Khandagiri Kumbhamela :

Each year from **Magha Saptami** to full moon day **Khandagiri Kumbhamela** is observed. On Magha Saptami day **Lord Ananta Kesari** is brought in a Car (Ratha) to Udayagiri hills from Khandagiri. As per tradition the deity Ananta Keshari is worshipped in Rani Gumpha and plays *Doli*. In the same night the deity returns to Jagamara temple. Near the deity Barabhuja, a Jajnya is held. Previously car of Lord Ananta

Kesari was going to Jagamara to his aunty's house. For nearly one month a fair is observed here. Many wooden furnitures and stone wares are sold in the fair. (Fig. 65)

Lingaraj Mandir, Bhubaneswar:

Located 3.5kms from Bhubaneswar railway station. A product of accumulated and crystalysed experience of several centuries, the temple is the quintessence of Odishan architecture. In the elegance of its proportion and richness of surface treatment, it is one of the most finished and refined manifestations of the temple architecture in India.

Rising to a height of 180ft and dominating the entire landscape with an area of about ten miles radius this great temple represents the quintessence of the Kalingan type of architecture. Traditionally the construction of the temple is associated with three of later Somavansi Kings, but there is no reliable record of its date. The temple is a combination of four structures, all in the same alignment, i.e. **Deul, Jagamohan, Nat Mandir** and **Bhog Mandap,** the last two being subsequent addition after 8th century AD. The temple is high curvilinear tower of the sanctuary and stepped pyramidal roof of the porch.

The compound of the temple measures 520'x 465'. In the temple complex there are several small temples. For non-Hindus a platform outside the temple compound was built for visil of **Lord Curzon** to the temple complex from that point as he could not enter the temple .

The presiding deity originally was **Krutibas** subsequently it came to be known as **Lingaraj.** He is partly Siva and partly Vishnu, i.e. **Tribhubaneswar** who ruled Heaven, earth and hell. The name Bhubaneswar is derived from Tribhubaneswar.(Fig. 66,67)

Parvati Temple:

Of the many sanctuaries in the court-yard of Lingaraj temple, the temple of Parvati is a fine architectural piece, remarkable for the exuberance of its carvings, but over-shadowed by the Lingaraj temple itself, it seldom attracts the attention it deserves. Like Lingaraj temple, it is composed of four compartments. As per archaeological research the temple existed before 1274 AD (Built in 2nd half of 12th century)

Out of many other minor shrines in the compound of Lingaraj temple some are : **Gopalini** or Bhubaneswari, Savitri. In **Ananteswar temple** within the courtyard the chlorite images of **Balaram, Suvadra** and **Krishna**

are enshrined. (Temple built during the period of Anangabhim Dev, 1211-38).

Lord Lingaraj goes to sleep for 4 months from **Asadha Sukla Chaturdasi to Bada Osha of Kartik.** So Lord Parsurameswar takes over charge. So on this Chaturdashi day the representative God (Chalanti Pratima) goes to Parsurameswar temple with Maa Parbati, Maa Durga and Ananta Vasudev. After "Pujarchana" (rituals) of Maa Gouri, Dakhinamurti Mahadev, the representative Lord Lingaraj meets Kedareswar. (Fig. 45,69,70,71)

Side deities of Lord Lingaraj :

It is told that there are **108 Siva temples** who are side deities of Lord Lingaraj. Many temples in the meanwhile collapsed, razed to ground and no puja in the temples is performed. Out of these 108 deities so far **94 names** have been discovered and located. As per custom before worshipping Lingaraj those side deities are worshipped. Those days are gone. 94 deities are :

1. Rameswar,
2. Chitrakarini,
3. Bakreswar,
4. Makareswar,
5. Mukteswar,
6. Sidheswar,
7. Brahmeswar,
8. Parsurameswar,
9. Maitreswar,
10. Sari Deul,
11. Anant Basudev,
12. Sahasralinga,
13. Vaitala, 14. Jameswar,
15. Nabakeswar,
16. Rajarani,
17. Markendeswar,
18. Parbati, 19. Gopaluni,
20. Amunia, 21. Chandeswar,
22. Astamurti,
23. Ladukeswar,
24. Sukreswar,
25. Sathidusi,
26. Sabitridevi,
27. Daiteswar,
28. Shivapitha,
29. Kotitirtheswara,
30. Subarneswar,
31. Sampurnajaleswar,
32. Brahma Mandir,
33. Bishnu Mandir,
34. Tirtheswar,
35. Abaraneswara,
36. Karasaleswara,
37. Ganeswara,
38. Katakeswara,
39. Jamuneswara,
40. Dakara Bibhisana,
41. Katakeswar,
42. Swarna Jaleswara,
43. Nileswar,
44. Nilakantheswara,
45. Pashimeswara,
46. Pachakeswara,

47. Purbeswara,
48. Baruneswara,
49. Maitreswara,
50. Balunkeswara,
51. Baidyanath,
52. Bhananisankara,
53. Bhairabeswar,
54. Sukhmeswara,
55. Sanguleswara,
56. Lakheswara,
57. Ladulabaneswara,
58. Trikreswara,
59. Subarnamukuteswara,
60. Subheswara,
61. Gosareswara,
62. Mukuteswara,
63. Kedareswara
64. Manakeswara,
65. Dhaneswara,
66. Uttareswara,
67. Anantadeva,
68. Isaneswara,
69. Laxmaneswara,
70. Chakreswara,
71. Mahakala,
72. Ambikadevi,
73. Narayani,
74. Jageswari,
75. Dwarabasini,
76. Bindhyabasini,
77. Ramayani,
78. Harachandi,
79. Kapalidevi,
80. Kalikadevi,
81. Mahadei,
82. Baruneswara,
83. Ekamreswara,
84. Kotitirtha Kunda,
85. Gayakunda,
86. Yamuna Kunda,
87. Godabari Kunda,
88. Gosareswara Kunda,
89. Devipadahara Kunda,
90. Papanasini Kunda,
91. Bindusagara,
92. Mukteswara,
93. Marichikunda,
94. Dukhabhajana Kunda.

Handi Bhanga Jatra of Lord Lingaraj :

On first **Saturday** after Sivaratri *Chalanti Pratima* of Lord Lingaraj goes in a *Palinki* with Maa Parbati, Maa Durga, Lord Anata Vasudeva to Kapilanath temple to get rid of *Sani* effect. In the Hazari Mandap the deities meet Lord Sani and rituals are done. Next Lingaraj worships Lord Kapilnath and returns. On way back Lord Lingaraj goes to **Aisanyeswar** temple. After rituals are over the deities return to main temple.

On this day local people arrange a feast cooking with new earthen pots in the premises of Kapilnath temple. After Lord Lingaraj leaves the Kapilnath temple the feast is concluded and all the new earthen pots are broken. This is called **Handibhanga**

Jatra. Thus Lord Lingaraj is saved from bad eyes of Saniswar and thus Handibhanga Jatra ends.

Prathamastami Festival in Lingaraj Temple.

The culture of **Podhuan,** is only seen in Odisha. The eldest child of a family is made Podhuan on the 8th day of black moon fortnight of **Pausa,** normally by the maternal uncle of the child. In the temple city of Bhubaneswar Lord Lingaraja is made *Padhuan* and for this the ***Chalanti Pratima*** (representative deity) goes in a decorated Viman to Lord **Srimaitreswar** temple (who is treated as **Maternal Uncle of Lord Lingaraj**), along with Maa Parbati and Ananta Vasudeva. In the Srimaitreswar temple after Puja rituals, exchange of sweets and new clothes to Lord Lingaraj are presented.

Prabaran Sasthi in Lingaraj Temple :

In **Pausa Shukla Sasthi** Lord Lingaraj is dressed with warm cloths which would continue till **Sivaratri.** In all Siva temples this ritual is observed.

Rukuna Rath of Ashokastami Festival:

On Chaitra Sukla Astami Ashokastami festival takes place.Lord Lingaraj's representive image Chandrasekhar along with Rukmani and Vasudev goes to Rameswar temple (Mausima temple) for 5-day.

Bronze idols of three deities:Chandra Sekhar, Rukmani and Vasudev are brought to the chariot after the initial rituals, after which four wheeled 35-ft. chariot thunders across the road in all its glory, pulled enthusiastically by thounsands of devotees.

The uniqueness of Rukuna Rath is that it never **takes a turn,**unlike the chariots of Puri Jagannath temple. When it is time for this chariot to return after a five-day sojourn at the Mausima temple, it is drawn by the devotees from behind. The Rukuna Rath, thus, is called **anleuta** (the chariot that does not take a turn). (Fig. 68)

Lokanath Siva temple (Amuha Deul) :

Located in front of Lingaraj temple and adjacent to Lingaraj police station. Except the entrance, on all other sides it is buried upto the bandan. Height 71'. Time 11th century AD. The temple is prototype of Lingaraj temple in a lesser scale and may be earlier than Lingaraj temple as a modest experi-

mentation before conceiving the gigantic and grand Lingaraj. (Fig. 73)

Ladubaba Siva temple: (other name Kanchan temple)

Located in the Uttar Daraja, Badusahi, Old town. 13th century AD. Rekha Deul. According to local tradition the deity was shifted from Ravan's Lanka to Ekamra Khetra during Rama-Ravan war. (Fig. 74)

Lingaraj Bisram Ghar :

Height 56 ft. Located in the western embankment of Bindu Sagar in Gyananagar (Hadi Sahi), Old town. 14th century AD. Pidha type. It is used once a year during the Chandan Jatra otherwise, it is empty through-out the year. (Fig. 76)

Lokanath Siva temple:

Located at the right side of Talbazar road leading from Kedar Gauri Lane to Lingaraj Temple. Height 55' and 15th century AD. Pidha type. (Fig. 75)

Lakheswar Siva temple:

It is located in the right side of Ganga Jamuna road, behind the Lingaraj Market complex, old town, Bhubaneswar. It is situated at a distance of 70 meters, north-east of Lingaraj temple and 10 meters south of Gangeswar Jamuneswar Siva Temple. Built in 13th century AD. Rekha Deul. **Sivaratri, Sankranti, Chandan Ustav, Kartik Purnima, Jalavisek** are observed here. (Fig. 80)

Mukteswar temple :

Built in 920 AD by Jajati-1 in Pancharath order facing west, this temple is an important landmark in the progressive course of the architectural movement in Bhubaneswar. In common with the early group of temples, the Deul of 35 ft height retains an archaic look. The temple has been acclaimed as the gem of Odishan architecture; it is indisputably one of the most refined and beautiful temples (ht 35ft) in Odisha on account of its elegant proportions and vibrant textures of its exquisite surface treatment. Every inch of the surface is carved; the carvings are delicate and distinct but at the same time integrally linked with each other. The ceiling of the porch is carved which is the same in other Odishan temples. Just in front of the door of the Jagamohan there stands the beautiful **Toran**. The basement of the pillars supporting the arch, squire in section contain on each face a miniature temple flanked at

the top by twin *Gaja-Singh.* The sixteen-sided shafts consist each of four blocks of stone of which the top-most has loops of pearl-strings hanging down from the mouth of the row of Kirtti-mukh. In addition many varieties in the *Toran* at each end there is a projecting *Makrar Mukha.* The total effect of these decorative designs has been to make it the most beautiful product of art. The Mukteswar temple with minor shrines (excluding Maricha Kunda) are protected monument of A.S.I. (Fig. 77,78,79)

Marichi Kunda (tank):

In the Mukteswar temple premises there is sacred Marichi Kunda, the water of which is used once a year i.e. on Chaitra Sukla Saptami. In the mid-night the first pitcher of water is taken to consecrate Rukuna Rath of Lord Lingaraj which would move on Ashokastami. Then its holy water is auctioned and the highest bidder gets the next pitcher of water. Next 2nd and 3rd bidders receive. Afterwards women in waiting receive pitchers of water. It is believed that barren women would beget children taking bath in this water on this auspicious day.

Legend has it that Goddess Parvati in the guise of a milk-woman killed demons Kirti and Vasa. Then the widow of Elder demon prayed Lord Siva for continuation of her progeny. Lord Siva granted her prayer. Then the widow questioned how she could conceive without her husband's help. Then the Lord pointed out to the Marichi tank the water of which is energized by His grace to take bath on Chaitra Sukla Saptami. (Fig. 111)

Mukteswara Kunda :

Close behind the temple of Mukteswara there is an oblong tank 100 ft (30.4800 metres) x 25 feet (7.6200 metres), lined with stone revetments on three sides, and having a flight of steps on the fourth. (Fig. 81)

Megheswar Siva temple :

According to an inscription, this temple along with the tank near it, came into existence at the instance of Swapneswar, brother-in-law of Ganga king Rajraj (1171-92) during the reign of latter's brother-in-law Anangabhim (1192-95). Being a dated temple it has an important place in the development of building art of Bhubaneswar.

On plan, the deul has developed into "Saptarath". The Bhumi-Amlas are circular and both the Anuraha and Anurath are shaped like a vertical succession of the miniature replica of the Deul.

The Jagamohan now berefts of its crowing member, is plain and unfinished. Its doorways are flanked by pilasters, relieved with seven- hooded **Nag** and **Nagini** figures. (Fig. 84)

Megheswara Kunda :

The Megheswara Kunda is a small one situated on the northern side of the Megheswara temple. The water is used for the worship of Lord Megheswara. Period : 13th century AD.

Markandeswar temple :

A duplicate of Sisireswar temple, it is situated near the south-west corner of **Bindu Sagar.** The Deul (9.4 mtr) is well preserved and Jagamohan is entirely modern built after the original one.

Like **Sisireswar** temple, the face of this temple is dominated by a chaity window containing a 10-armed figure of Nataraj of neat workmanship. The niches of the central projection contain images of **Ganesh, Kartikey and Parvati,** the last devoid of ornaments wearing a ***Jata-Mukuta.*** (Fig. 83,85)

Mohini temple:

Standing at the south bank of Bindu Sagar, the height of the temple is 9.45 meters. The architectural features are like Parasurameswar. The damaged Jagamohan was repaired in 1972. The presiding deity is 10-armed Chamunda. The temple was built by **Mohini Devi,** Queen of Bhaum ruler, Shivakar Dev II in Circa 687 AD. (Fig. 86)

Maitreswar and Varuneswar :

These two groups of temples are situated to the east of Jameswar. A few surviving sculptures on them and their general architectural style enable one to place them in Ganga period. Each of these two groups has a spacious tank to the south of their compounds. The tank to the south of Varuneswar is called **Papanasini** which has been highly extolled in the Orthodox texts. Mitreswar temple with all the minor shrines in its compound are A.S.I. protected monuments. As per Puranic belief Maitreswar is uncle **(Mamu) of Lingaraj.** On *Prathamastami* day Lord Lingaraj comes here to be ***Podhuan.*** (Fig. 87)

Madaneswar Siva Temple:

Located on the left side of Mahavir lane branching from Garage Chhak in Santarapur to Sisupalgarh. It is a broken shrine. Only *Prabhang* portion is variable. The shrine is provided with a G.I.

sheet. Height 44 ft. Period : 12th century AD. (Fig. 88)

Minor laterite Temple:

Located on both sides of Hatasahi road at a distance of 100 meters north of Lingaraj temple there are four dilapidated and abandoned temples. All the temples are identical in size and made of laterite. Height. 91ft. Period : 14th century AD. Rekha Deul. (Fig. 89)

Manibhadreswara Temple:

Located in eastern embankment of Bindu Sagar tank, it is on the right of the side of the road branching from Kedar Gouri to Lingaraj temple. Height 55'. Period : 14th century AD. Pidha style. (Fig. 90)

Mangaleswar Siva Temple:

Located in the precinct of Papanasini tank. 14th century AD. Viman is Rekha Deul and Jagamohan Pith. (Fig. 93)

Manibhadreswar Temple II :

Situated on the left side of Rath road branching from Rameswar temple to Badheibank Chowk. Ele. 74'. 8th century AD. Rekha Deul.

Narasingh Temple:

Height 67ft. It is located in the precinct of **Gosagareswar** and on the south eastern side of Gosagareswar Siva and **Paradeswar** Siva temple. Period : 14th – 15th century AD. Pidha Deul. (Fig. 91)

Nilakantha Siva Temple:

Height 85ft. Located in Kharakhia Baidyanath Sahi, Old town, Bhubaneswar. 11th century AD. The Viman is Rekha Deul and Jagamohan Pidha type. (Fig. 92)

Nageswar Temple:

Located in Kotitirtheswar lane situated on the right bank of Lingaraj west canal at a distance of 10.5 meters. 10th century AD. Height. 60'. Rekha Deul.(Fig. 94,97,98)

Narayani Temple:

Height 75 ft Situated in the precinct of Bhawani Sankar temple which is located at Talabazar road leading from Lingaraj temple to Bindu Sagar. 7th century AD. (Bhauma epoch). (Fig. 99)

Parsurameswara temple : (Earlier group of temples)

About 1km south of Odisha State Museum and opposite to Mukteswar temple, there is this temple of lord Siva. Its height is 13 m. It is one of the oldest, built in 650 AD. The temple in an example

of early Odishan exquisite architecture. Like other temples of early group this temple has no plinth. The temple was thoroughly repaired in 1903 and in the process much of the original construction of the roof in the cells have been disturbed. The Jagamohan is a rectangular structure with a clerestory, plain massive caves, perforated stone windows and two doors. It has a fine carving of domestic elephants capturing wild ones, to the left of the lintel. The temple is decorated with 4- armed Ganesh, a two-armed Kartikeya mounted on a peacock killing a snake, amorous couple and rampant lions. It is one of the best preserved temples. The temple is a protected monument of A.S.I. (Fig. 100)

Paschimeswar Temple:

The temple closely affiliated with the Parsurameswar group is in ruins. It was built in tri-rath style, located in south-west corner of Bindu Sagar tank. The superstructure is collapsed since long. What is present is a Linga over a heap of stones, which is being worshipped. It was built in 8th century AD. (Fig. 95)

Pataleswar Siva temple I :

Situated on the left side of Kedar Gouri road leading from Parsurameswara temple to Bindusagar. Height 70ft. Period : 13th century AD. Rekha Deul. (Fig. 101)

Paradeswar Siva temple:

Height 67ft. Located in Gosagareswar precinct. Period : 13th century AD. Rekha Deul. (Fig. 102)

Pabaneswar Siva temple:

Height 53ft. Situated at a distance of 100 meters east of Parsurameswar temple and on the left side of the road leading to Kedar Gouri group of temples. 10th century AD. Rekha Deul. (Fig. 109)

Panchanan / Akhandalmani Siva temple:

It is located in Badu sahi, Old town, Bhubaneswar near the southern embankment of Bindu Sagar tank.(Fig. 103)

Papanasini Siva temple / Baruneswar :

The temple is north of Papanasini tank precinct. Height 45ft. Period : 12th–15th century AD. Pidha temple. (Fig. 104)

Pataleswar Siva temple II:

Located in the rightside of Tala Bazar road leading from Kedar

Gouri temple. Height 75 ft, Time : 10th-11th century AD. Rekha Deul.

Pataleswar Siva temple III :

The temple is situated on the left side of the Lingaraj temple eastern gateway and on the Mandir chawk of Old town, Bhubaneswar. Height 71ft. 13th century AD, Pidha type.

Purbeswar Siva temple:

Located at Kanchan Sahi, Old town, Bhubaneswar. It is 300 meters east of Lingaraj temple on the left side of road leading from Garage Chhak. Height 55ft. 13th century AD. The Viman is broken. Jagamohan is Pidha type.(Fig. 106)

Paramaguru Siva Temple:

Located in the right side of Rath road leading from Lingaraj temple to Rameswar temple, Old town, Bhubaneswar. Height 74ft. Time-10th century AD. Rekha Deul (Fig. 105).

Papanasini tank :

Closeby the Maitreswara temple, **Badhei bank chhak,** there is a large tank lined with laterite blocks. This tank, on the whole, is in excellent state of preservation. It bears the name of **Papanasini,** "the destroyer of sin", and to it the proxy of Lord Bhubaneswar is brought every year to celebrate the festival of **Prathamastami.** *Paduka water* required for Lingaraj temple is brought from this tank.(Fig. 107)

Rajarani temple (Indreswar temple) :

It was built in between 1000 AD and 1023 AD by Indrarath, the Governor of Kalinga and Odra. It marks a distinct stamp of evolutionary progress of the Odishan temple architecture. The temple is 58ft high and consists of a Deul and Jagamohan and located in a nice garden. It was also known as Indreswara temple earlier. The curvilinear superstructure appearance of the temple is reminiscent of the famous Kandariya Mahadeva temple of Khajuraho. The Rajarani temple is seen as a step ahead from the changes introduced in the construction of the small but elegant Mukteswara Temple.

Like Mukteswara Temple, Rajarani Temple stands on a raised platform. Its spire is decorated with clusters of turrets (replication of the spire itself) emerging from the rib of the spire. The sculptures on the Rajarani temple have a depth that is lacking in the Mukteswar temple sculptures. The Jagamohana (porch) though demonstrating a

pyramidal structure is yet to take on as a complete structure of its own. It bears signs of repair in 1903 when it collapsed into ruins.

There are guardians in the eight directions projecting from the base of the starting from the gateway in a clock-wise direction around the porch and the Deul to end back at the torana. The eight 'Digpals' are called **Ashthadigpal.** These Digpals are minutely depicted and sculpted and pleasing to the eyes.

Every Digpal is represented with its mount, like Lord Siva with mount Nandi and Lord Indra with mount Airavat. The eight Digpals are Indra (east, chief of the 33 Vedic nature deities), Agni (south-east, Vedic God of fire), Yama (south, God of death), Nirriti (south-west, deity related to suffering), Varuna (west, a Vedic deity of the ocean), Vayu (north-west, wind God); Kubera (north, Lord of wealth, shown here with a wish-fulfilling tree) and Ishana (north-east, a form of Siva)

The temple every year hosts the Rajarani music festival in its premises. The temple's precinct, beauty elevates the ambience during the musical soiree. The fact that it had been a venue of cultural events for the kings of the 11th century compliments the holding of the musical festival in this temple. (Fig. 110,112)

Rameswar temple :

Built in early Ganga period i.e. 12th century AD located near the fly over bridge near Mausima Mandir Chhak. The temple itself is called Mousima Mandir. The temple is carved all-through, but without a Jagamohan. In the temple complex there is a garden well maintained. The tank near the temple is called Ashok Kund. Once a year on **Ashokastami** (March-April), Lord Tribhubaneswar i.e. Chandresekhar, Basudev and Rukmuni do come in a chariot to the Rameswar temple with ceremonial pomp and show. On the 5th day, the three deities leave Rameswar Mandir and start their return journey to the Lingaraj temple. (Fig. 108)

Sari Deul (Suka-Sari Deul) :

The Sari Deula is situated just behind the Jagannath Ballav Math on the southern side of Bindu Sagar. The temple, both in dimensions and workmanship, is akin to that of the Ananta-Basudev and Yameswar. It is a typical example of **Saptaratha** temple and its art and architecture provides ample evidence to indicate that it belonged

to the Ganga period in the 13th century AD. It is believed to have been erected on the orders of King Narasimha Dev-I(1238-64). In this temple, the guardian deities appear with their female counter-parts both on the Vimana and the Jagamohana. In the **Navagraha** slab both "Brihaspati" and "Sukra" are depicted as bearded figures. It represents a nude female figure standing with her legs wide apart over a Phallus below, a motif that is generally seen in the Konark temple, but not among the erotic sculptures of other temples except the Chitreswar. Sari Deul No-1 is an A.S.I. protected monument. (Fig. 115)

Swarna Jaleswar :

Built in 7th century A D (earlier group) it is duplicate of Parasurameswar temple. The temple stands in close vinicity of **Kotitirtheswar.** The temple, though in a dilapidated condition, the wealth of sculpture exhibited by it indicates art of the period. The temple has beautiful depiction from the epic of Ramayan. It is a State protected monument. (Fig. 119)

Sidheswar :

It is a monument of Somavansi period. The eastern edge of the terrace in front of Mukteswar is lined with six small shrines, of which one on the extreme north is a specimen of the "*Kharkhari*" order. To its north west is Sidheswar temple, in which the emergence of the typical Odishan form is almost complete. The Deul is *Panch-rath* on plan and the "*bada*" is "*Panchanga*" with a division of *Jangha* into "*Tala*" and "*Upara*" by the "*bandha*" composed of three mouldings. The entire area round the Sidheswar temple has been eulogised as **"Shidhasrama,"** a hermitage. Sidheswar temple is an ASI protected monument. (Fig. 113)

Sampurna Jaleswara Temple:

It is one of the oldest temples maintaining its own speciality. The temple is situated at a distance of 60 meters from Kotithirtheswar road in the east of Bindu Sagar. It was built in 10th century AD in **Pancharatha style.** The fine art engraved in the temple is superior to that of other temples. The engravad image of Sun God under **Anla** of the temple has added weightage of the temple. (Fig. 118)

Sisireswar :

Built in 7th-8th century A D. The temple is situated in the same compound of Vaital Deul. The sculpture of the temple has under-

gone evolutionary changes. In architectural form the Deul together with the rectangular Jagamohan, approximates to that of Parasurameswar temple. All the images of Parswa-devatasthe four- armed Ganesh, two armed Kartikeya, and eight armed Manhisamardini are in tact in their respective niches. The **Avilokiteswara Buddha** is seated cross-legged and accompanied by a deer and a *nag*(cobra) showing how strong Buddhist influence was in Odisha. (Fig. 1163)

Saniswar Siva Temple:

Height 67ft. Located in the Gosagareswar precinct. 14th -15th century AD. Pidha type. The temple is surrounded by Paradeswar Siva temple in the north, Gosagareswar Tank on the west.

Sarwatreswar Siva Temple:

It is situated on the right side of Mahavir lane branching from Lews road to Sisupalgarh. Height, 44ft. Period 10th century AD. Pidha type. (Fig. 120)

Sidhi Vinayak Temple:

Located in the compound of B.M. High school, old Bhubaneswar. The presiding deity is two armed Sidhi Vinayak. Image is of 8th century AD. But the temple is of 17th century AD. (Fig. 121)

Swarnadhiswar Siva Temple:

Located in the northern side of the road leading from Lingaraj temple to Kedar Gouri. Height 56ft. 13th century AD. Rekha Deul.

Swapneswar Siva Temple:

Located in Gouri Nagar, Old town, Bhubaneswar at a distance of 200 meters north-east of **Purveswar** Temple. Height 52ft. Rekha Deul. (Fig. 122)

Sundareswar Siva Temple:

Located in village Sundarpada, Old town, Bhubaneswar. Height 54 ft. 13th century AD. Rekha Deul. Sundareswar tank is in south of the Sundareswar temple. (Fig. 123)

Suka Temple:

The temple is located in the Sankarananda street, Uttardaraja, Badu sahi, Old town, Bhubaneswar. Height 86ft. 13th century AD. Rekha Deul. (Fig. 124)

Subarneswara Siva Temple:

Situated on the left bank of Lingaraj west canal which can be approached from Kotitirtheswar lane leading from Parsurameswar

temple to Bindu Sagar. Height 60ft. 10th century AD. Rekha Deul. (Fig. 125)

Sahasralinga Siva Temple:

Located in the Kedareswara temple precinct. The enshrined deity is a cylindrical Lingam which is carved with hundreds of miniature Lingams (Sahasra Lingam). Time 13th-14th century AD. Pidha type. There are four door- ways on the four sides of the temple. The main entrance is in the east.

Sahasra Linga tank (Devi Padahara Puskarini):

On the eastern side of the Lingaraj temple there is a tank called Sahasra Linga *Sara* or 'tank of a thousand Lingas'. Originally, there were a number of small temples ranged round the tank. Each had in its centre, a Linga. At present, there are 77 miniature temples in good condition of which only five have Lingas left uncared for and unworshipped. The area around these temples serves as a kitchen garden for the Lingaraj, temple, and the tank supplies the water necessary for all the ordinary purposes of the divinity. The Navagraha images have been carved out on the northern side of the compound wall.

Sukhmeswara Kunda :

The Sukhmeswara Kunda lies in the Mouza Kapileswara. It is a small tank. The temple of Sukhmeswara Mahadeva is situated near this tank. (Fig. 126)

Sureswara temple:

The temple is located in south -east of Lingaraj temple, old town, Bhubaneswar. It is built in 11th century by sand stones. It is a single shrine of Pancha ratha order. The door Jambs have rich carvings.

Satrughneswar group of Siva Temples:

Three ruined temples (now renovated) commonly known as **Laxmaneswar, Bharateswar** and **Satrugneswar** standing in a row opposite to Rameswar temple by the side of the road leading to the Lingaraj temple from railway station. These temples are called earlier group of temples 6th to 7th century AD.

The extant side niches have different forms of Siva, like Nataraj, Hari-Har and the dancing **Ardhanariswar.** The *Garvagruha* in these temples is formed by a large central lithic beam resting on corbels and number of smaller rafters: the ends of the lat-

ter rest on the beam on one side on the wall on the other. Also Mohini, Uttareswara, Gauri-Sankara-Ganesh and Paschimesvara temples are in Satrughneswar group of temples. Despite their ruined state, with only the cores remaining visible, the first three temples deserve mention as almost certainly the oldest in Bhubaneswar. dating from the late 6th century AD. The southernmost temple in the group has been rebuilt by the Archaeological Department of Odisha. (Fig. 127,128,,134)

Sikhara Chandi temple at Patia:

On the top of the Sikhara Chandi hill in village Patia, P.S. Chandrasekharpur stands a dilapidated temple, plain in construction and having the characteristics of the Gupta temple architecture. The presiding deity is the four-handed image of **Mahishamardini Durga.** The temple can be dated to 6th-7th century AD on the basis of epigraphical evidence. From this site was discovered a copper plate grant of **Sambujasa** who was a powerful king of Odisha, as is known from another copper plate grant found from Erbang, Police-station Gop. (Fig. 130,149)

Tirtheswar Siva Temple:

Located in Talabazar road, Old town, Bhubaneswar. Situated on the left side of road leading from Bindu Sagar to Lingaraj temple. Ele. 85. 14th century AD. Viman is Rekha Deul and Jagamohan is Pidha Deul. Now renovated. (Fig. 131)

Taleswar Siva temple-I :

Situated on the left side of Kedar Gouri road leading from Parsurameswar to Vaital temple. From the style of execution of sculptures, it indicates that it is contemporary of Vaital and Sisireswar. 8th century AD. Rekha Deul. (now the superstructure in non-existent) (Fig. 132).

Taleswar Siva temple – II :

It is located in the Bharati Math precinct in Badheibank sahi, Old town, Bhubaneswar. Height 56ft. 13th century AD. Rekha Deul. (Fig. 133).

Uttareswar :

This temple built in 7th and 8th century AD is on north bank of Bindu Sagar, consisting of Deul and Jagamohan of Parsurameswar type. Lord Siva is the presiding deity. Of the images of Parswa Devata, Kartikeya presents an interesting variety. The deity stands without his mount, holding in his left hand a long spear, his right hand

akimbo. Viman is Rekha Deul and Jagamohan roofed. (Fig. 129,136)

Uttareswar precinct laterite temple:

The temple is located within Uttareswar Siva temple precinct. It is a dilapidated temple. Height 107ft. 11th century AD. Rekha Deul

Vaital temple :

Built in 7th-8th century AD. It is a typical type of temple totally different from other temples. The Deul (Height 11.58m) attracts by the shape of its semi-cylindrical roof. It is a leading order of the Kakharua order of temples. The plan of the Deul is oblong. The Jagamohan, a low rectangular structure with four miniature *Sikhara* temples are embedded at its four corners. The deity itself is also different. One can find Chamanda or Kapalini, the terrible and blood-thirsty 8-armed Goddess.The face of the Goddess is bent. Legend goes that the Goddess Kapalini is **Lankeswari** of Ramayan fame. Her face is bent due to a slap given by **Hanuman** on her cheeks. There are also other female deities, belonging to the Tantric cult, inside the temple. The temple was built by queen **Trivuban Mahadevi** of Bhaumkar dynasty. In later period no such temples are built. The Vaital temple is an ASI protected monument. (Fig. 135,138)

Viswanath Siva Temple:

Located in **Kotitirtheswar** temple precinct. Height 70ft. Time: 11th century AD. Rekha Deul. (Fig. 139)

Vishnu Temple:

The temple is situated on the eastern embankment of Bindu Sagar at Talabazar on the right side of Talabazar road leading from Lingaraj temple to Kedar Gouri lane. 12th century AD. Rekha Deul. (Fig. 137)

Sites other than temples

Planetorium :

On the N.H. 5 near Acharya Vihar, Bhubaneswar there is a majestic Planetorium sprawled over 4 ac. of land opened on 8th January 1990 named after famous **Samant Chandra Sekhar**. The Planetorium can accommodate 140 visitors at a time. Opening time 15.00 to 16.30 hrs excluding Monday. (Fig. 140)

Tribal Research Institute :

Near the C.R.P. square there is a research centre on Adibasi (tribal) people. Here the houses of tribal people, their life style, festivals, rituals, dresses and ornaments are displayed. Their equipments and art fare, agriculture instruments, singing and dancing instruments, paintings, their photos, are displayed.

In museum equipments, ornaments and archery of following tribal people are there. They are – Bhumija-35, Bhunya-44, Bhatudi-10, Banda-116, Bhotada-3, Didayi-51, Dangaria Kondh-185, Desia Kond-67, Ganda-42, Gadaba-63, Gandia-13, Halva-5, Juanga-190, Kondh-314, Koya-99, Kisan-19, Kolla-46, Khadia-21, Lanjia Saura-49, Munda-1, Munda Lohara-1, Mankadia-12, Oraon-67, Paraja-66, Paudi Bhuyan-7, Soura-182, Santala-90. Each year 20 thousands visit this centre out of which 6000 are foreigners. (Fig. 141)

Ekamra Kanan (Government Regional Plant Resource Centre) :

The Botanical Park developed by the Regional Plant Resource Centre has gained the distinction of becoming a major centre of eco-friendly public recreation. Covering an area of 487 acres, the botanical garden (vanaspati udyan) offers a wide range of habitats like a man-made lake (40 acres), hillock, parks which attract visitors and nature lovers for its enthralling landscape. The recreation and relaxation facilities provided to the public include the lake with boating provision, children's corner, musical fountain and morning walk. Situated near the CRPF Square on Ekamra Kanan Road the garden is a unique grandeur of nature with spreading lush green lawns, undulating topography and a naturalistic thick jungle vegetation adjoining the Chandaka forest. The Rosery here has earned laurels for the varieties, size and colours.

If you are a bird lover, you can come to Ekamra Kanan. Not only the migratory birds, but also the area is home to some well-known research projects relating to cactus varieties and propagation and conservation of rare and endangered varieties. (Fig. 145,146, 148)

Sisupalagarh:

Sisupalgarh is a small village in Bhubaneswar Tahsil, situated at a distance of 2.5 kms. to the south-east of Bhubaneswar. It was the ancient capital of Kalinga. The place is famous for being the site of a ruined fort which was excavated by the Department of Archaeology, Government of India, in

1948. The fort, popularly known as Sisupalgarh, probably represents the ancient Kalinganagar which was the capital of Kalinga under Emperor Kharavela in the middle of the 1st century B.C. Excavation at the site revealed the culture sequence and chronology of the site, the nature of formation of the defence and the plan of the gateways. It also revealed many interesting features including various types of pottery, terracotta ear ornaments, iron implements of peace and war, glass bangles, terracotta bullae, beads (of carnelian, onyx, agate, chalcedony, amethyst, glass, terracotta and copper), sealing coins, coin-moulds, pendants and an ivory spacing bead with elaborate carvings showing on one side a lotus flanked by a couple of swans and on the other three lotuses. The iron implements include caltrops, a four-pronged instrument, which the Romans used to stop the advance of cavalry. It shows contact with Rome in about 400 B.C. Either travellers from Sisupalgarh brought it from Rome or Romans brought it here. An ancient fort is found here. The fort is roughly square in plane, ¾ th of a mile in length. It reveals the cultural identity and chronology of the site, the nature of formation of the defence and the plan of the gateways. Now only 13 gigantic stone pillars, probably part of an audience hall stand as a mute testimony to past glory. Excavation has unearthed Kusan and Roman coins and roulette pottery having bright black polish. Ancient remains inside and outside the rampart are ASI protected monuments. This place was the witness to the famous **Kalinga War** that had taken place in 2nd Century BC, i.e around 2200 years back. In **Girnar, Eragudi, Kalsi (near Dehradun) rock edict** of Emperor Ashok, it is mentioned that more than 100,000 (hundred thousand) people were killed in this war and more than 150,000 were wounded and taken as prisoners. The ferocity with which the Kalingan people fought and laid down their lives for the freedom of their nation overwhelmed Emperor Ashok and he renounced war forever and actively engaged himself in the spread of Buddhism. In a way, this event changed the course of world history and helped Buddhism spread far and wide. (Fig. 142,143,144)

Odisha State Museum :

Location – Kalpana square, Bhubaneswar. Odisha State Museum building was completed in 1960. The concept of museum was started in 1932 by two eminent professors of Ravanshaw college, **Nirmal Ch. Banarji** and **Ghanasyam Das** collecting archaeological remains from differ-

ent places of the State. In 1938 it was declared a provincial museum by transferring this nucleus. In the museum there is excellent collection of architecture, artistry, clothing, shelter, music, armoury, Palm - leaf manuscript, Buddhist and Jain sculptures, tribal art, traditional jewellery etc. Museum is closed on Monday. Opened all days from 10.00 am to 1.00 pm and 2 pm to 5pm.

Regional Museum of Natural History :

The regional museum of Natural history is built on 6 acres of land and located near Acharya Vihar square. The museum has four galleries occupying a space of 10000 sqft. The first gallery is specially designed with focus on biodiversity of Odisha and Andaman-Nicobar Island. The second gallery focuses on wild life, plants and environment of the States in north east region. The third gallery relates to origin, evolution and gradual development of human species. The fourth gallery demonstrates several slides, models, scenes and multimedia sights on environmental pollution issues and ways of their solution.

This museum was opened on 10th August 2004.

Ramakrishna Math and Mission :

The Ramakrishna Matha and the Ramakrishna Mission are well known in the city as well as in Odisha for their charitable and philanthropic activities. Attracted by the captivating spiritual atmosphere of this city **Swami Bramhananda,** the first President of the Ramakrishna Matha and the Ramakrishna Mission selected a piece of land for Ramakrishna Matha where the present main building of the Matha was constructed and opened by him on 31st October, 1919.

Till the end of 1920 Swami Brahmananda used to stay here from time to time in the room where articles used by him are preserved now. The first floor of the building was formally opened in 1923 by Swami Shivananda, the second President of the Ramakrishna Matha and the Mission.

Odisha Modern Art Gallery :

Set with the sole objective to promote contemporary Odishan art, the Gallery at Surya Nagar has an array of works in oil and water, sculptures, serigraphy, lithography, wood- carving showing myraid aspects of life.

ISKCON Temple:

Located by the side of NH No. 5 in Nayapalli, Bhubaneswar city, this temple complex is recently

built by International Society of Krushna Conciousness (ISKCON). There are images of Krushna and Balaram, Jagannath, Balabhadra, Subhadra and Sri Chaitanya and Nityananda. In the temple premises there is a vegetarian hotel for the devotees.

Car festival is held for Jagannath, Balabhadra and Subhadra during June-July just like Puri with pomp and grandeur. (Fig. 147)

Tribal Museum:

The tribal museum under Scheduled Caste, Scheduled Tribe Research and Training Institute near CRP Square would perhaps be the best option for one who would like to experience the tribal ways of life in the city. The museum is not only a treasure trove of tribal artefacts, but also a model settlement with huts of Santal, Juang, Gadaba, Saora and Kondh communities. There are five galleries to showcase the tribal items such as ornaments, paintings, photographs, hunting tools, agriculture implements, musical instruments and art. (Fig. 150)

Medicinal Plant Garden and Bamboo Setum :

The bamboo setum inside the Medicinal Plant Garden near Patrapada on the city outskirts is a place for knowledge-based tourism. With 63 bamboos from all corners of the globe, the growing garden for common and rare bamboo species is all set to revolutionise the love for the plant among the people. The garden, occupying over 155 acres, has 350 species.

Ekamravan:

West bank of the Bindu Sagar lake at Old Town has taken the shape of a beautiful garden consisting of 70 medicinal plants. The inside view, in synchrony with the surrounding temples and monuments, is something to explore for a perfectly planned visit.

Jayadev Vatika :

Situated near Khandagiri and Udayagiri caves. The vegetation has 128 varieties of plants from Ekamravana and 40 from Vrindavan. Moreover, there is a plantation programme of medicinal plants numbering 10 lakh with 24 groves. Now, the place with a statue of poet **Jayadev** and **Radha-Krishna** has become a tourist hub for travellers visiting the twin hills of Khandagiri and Udayagiri.



Temples of Puri Town





Introduction:

Puri, the city by the sea, is a major pilgrim centre in India. Adi Shankara founded one of the Peeths here. The fame of Puri emanates most from the Jagannath temple, which is known for its annual Rath Yatra. Within its precincts are the smaller temples of Vimala, Lakshmi, Vishnu and innumerable Gods and Goddesses and the Ananda Bazar, the world's biggest food market. Various sectarian heads have visited Puri on pilgrimage, set up their own monasteries for continued service to Lord Jagannath and returned spiritually mollified. The list includes Kabir, Torani of Kabirchaura Nayak, the founder of Sikhism, Sankar Deva of Assam, Chaitanya Mahaprabhu, Rai Ramananda, Jayadeva, Gorakhanath, Saint Totapuri, Bhakti Krishnatirtha, Muquaddam Jhanies, Sridhar Swami, Sadhu Sundar Das, Maa Anandamayee and many other spiritual leaders. Puri town is the district headquarters.

Jagannath Temple:

One of the **four *Dhams*,** the Jagannath temple in Puri or **Sri Mandir** is the most frequented shrine attracting lakhs of devotees each year. Belonging to the 11th century A D, the temple hosts **Lord Jagannath, Subhadra and Balabhadra.** The three wooden idols that are worshipped are renewed during the special occasion **Nabakalebara.** According to the legend,initially these wooden idols were prepared from a log of wood floating on the ocean. The two Gods and the Goddess of the temple are ornamented in accordance with the occasions and seasonal changes.

The structural design of the temple resembles a pyramid. The temple has four entrance gates: The main *Shikhara,* or tower, rises above the inner sanctum where the deities reside. Subsidiary *Shikharas* rise above antehalls. The temple complex is surrounded by a wall, on each side of which is a *Gopura* or gate, over which rises a pyramid-shaped roof. The temple complex is enclosed by two rectangular walls. The wheel on top of the Jagannath temple is made of an alloy of eight metals (Astadhatu) and is called the **Nila Chakra** (Blue Wheel). Every day, a different flag is tied to a mast attached to the Nila Chakra. Every *Ekadasi,* a lamp is lit on top of the temple near the wheel.

Being the largest temple in the State, it has a complex covering several square blocks with dozens of structures including a mammoth kitchen. Each day, the Lord at the temple is offered *bhoga* six times and it is dispensed among the worshippers close to **Ratnavedi.** There are 36 traditional communities **(Chatisha Niyoga)** who render a specific hereditary service to the deities. The temple has as many as 6,000 priests. Thirty different smaller temples surround the main temple. The Narasimha Temple adjacent to the western side of the Muktimandapa, is said to have been constructed even before this temple.

According to tradition, the temple was originally built by Yayati Kesari (Yayati-II of Somavamsi dynasty) on the site of the present shrine. Another tradition attributes the construction of the temple to Anangabhima Deva, grandson of Anantavarman Chodaganga Deva. But the **epigraphical records fully support that it was Chodaganga Deva** (1112-1148 AD) who built the present temple (the sanctuary and the porch).

Among the existing temples in Odisha, the temple of Jagannath is the highest. The temple (214 ft. 8 inches high from the road level) is on a perfect Pancharatha plan. All the paraphernalia of feudal pomp and splendor observed in the daily life of the emperors or potentates of old era can be noticed in the daily worship of Jagannath. By a statute, the temple has been placed under a managing committee since 1960 with the Raja of Puri as the ex-officio Chairman.

The following is a description of the temple and its accessory structures. (Fig. 1,2,,5,6,7,8)

The mythological story of Lord Jagannath :

Neela Madhav, the God who was worshipped before, is said to be an earlier form of Jagannath. Neela Madhav was worshipped by people of the **Savara tribe** living in the forests of Odisha for hundreds of years, before the Jagannath temple was built. There is a beautiful legend (story) which tells us how Neela Madhav changed into Jagannath.

A Savara chief named **Viswavasu,** a great devotee of Neela Madhav, used to worship an image of the God, which he had hidden away somewhere in the forest. **Indradyumna,** the ruler of the kingdom of Malwa, saw the God in a dream and wanted to bring his image to his capital so that he too could worship it. As no one knew where the God was hidden, Indradyumna sent a Brahmin priest named Vidyapati to locate the deity. **Vidyapati** tried his best to find the image but failed. However, **Lalita,** the daughter of Viswavasu, fell in love with Vidyapati and married him with her father's consent. It was with Lalita's help that Vidyapati finally found the image of Neela Madhav. Indradyumna was informed, and he came to **Odra Desha** (Odisha) to worship Neela Madhav. But the God had disappeared. Indradyumna was so disappointed that the king in a dream saw the God who told him that he would appear on the sea shore in the form of a huge tree, near the place where Puri now stands. Indradyumna was commanded by the God to get the images carved out of the wood of this tree and install them in a new temple which he was to build at Puri.

The temple was built and three wooden images of **Jagannath, Balabhadra** and **Subhadra** were carved out of the tree trunk. According to another legend, Vishnu Himself appeared

in the form of a carpenter and carved the wooden images. However, the images were left unfinshed as the queen became impatient to see what the carpenter was doing. That is why the images of Jagannath, Balabhadra and Subhadra have neither hands nor feet.

The Sun Pillar:

In front of the entrance to the eastern gateway there is the beautiful Sun Pillar **(Aruna Stambha),** which originally stood before the temple of the Sun at Konark and was shifted here by the **Marathas.** The Sun Pillar is a monolithic shaft of chlorite with sixteen sides. It is 25feet and 2 inches in height, 2 feet in diameter, and 6 feet and 3.5 inches in circumference. It stands on an exquisitely carved pedestal (made of chlorite) of 7feet 9 inches square and 6 feet high, and has a capital on the top 2.5 feet high, over which squats the praying Aruna. The capital is formed of two rings surmounted by a series of lotus petals. The measurements thus give a total height of 33 feet 8 inches from the ground to the top of the capital. In its present situation the pillar is about two centuries old, but its execution dates back to the early part of the 13^{th} century AD.

Enclosures:

The temple has two big concentric walls and four gates both in outer and inner walls. The outer wall of the temple is known as Meghanada Prachira (665ft. x 640ft.) and the inner wall is known as Kurma Bedha (420ft. x 315ft.) The height of the outer wall varies from 20 ft. to 24ft. with serrated battlement on its top.(Fig. 17)

The Gates:

In the temple of Jagannath there are four gates both in outer and inner enclosures. The eastern entrance of the outer enclosure is called **Simhadwara** or the Lion Gate. The entrances on the southern, western and northern sides of the outer enclosure are known as **Aswadwara, Vyaghradwara** and **Hastidwara** respectively. They are also called as Purbadwara, Dakhinadwara, Paschimadwara, and Uttaradwara according to their directions. Worshipping the gates also forms a part of the daily ritualistic service of the temple. The eastern gate is beautifully ornamented. Navagraha reliefs are carved on the architraves of all the gates.

Simhadwara and the Baisipahacha:

The Simhadwara or the Lion

Gate has on each side a colossal crouching lion of the usual Odishan make with a crown on its head, which gives the gate its name. In the propylaeum at the Lion Gate on the northern side there is the image of Patitapavana. In front of **Patitapavana** a small image of **Garuda** has been installed. Inside the outer enclosure is the inner enclosure, approached by 22 flights of steps (**Baisipahacha**) from the eastern gateway of the outer enclosure. The width of the middle 15 steps varies from 5 feet and 10.5 inches to 6 feet and 3 inches and the rise is 6 inches to 7 inches. The size of the remaining 7 steps are smaller both in length and width. The steps are made of feldspar and khondalite. The idols of Kasi-Viswanath, Ramachandra, Nrusimha, and Ganesh have been installed on the southern side of the *Baisipahacha.*(Fig. 15)

Aswadwara and the Rosha Ghar:

Towards the eastern direction of it is the kitchen of Lord Jagannath which can feed thousands of people. The process of cooking done in the kitchen has some peculiarities. In the same oven nine earthen pots are placed one above the other and cooking is done simultaneously. There are 200 hearths in the kitchen and 400 *Supakars* work here daily. The present kitchen building dates from the reign of Divyasimha Deva (1690-1713 AD) and was built by a private person. The colossal image of **Mahabir Hanuman** is installed outside the temple enclosure to the east of Aswadwara.(Fig. 9)

Kurma Bedha:

In the inner enclosure, i.e. the Kurma Bedha, several deities have been installed surrounding the main temple. Towards the eastern side there is a covered path leading to the **Bhogamandapa** from the kitchen through which the *Suaras* bring Bhoga to the temple. At the south-east of the covered path there is the shrine of the **Agniswara Mahadeva** who is supposed to guard and supervise the kitchen. In the eastern and southern side of the inner enclosure are the shrines of **Satyanarayan, Batagopala, Sarbamangala, Balamukunda, Batabihari-Jagannath, Sweta Ganga** and the famous fig tree **'Kalpabata'.**

In front of the southern side of the main temple stands the structure called **Muktimandapa,** which is also known as **Brahmasava.** It is a rectangular building, 38 feet square, with a plain high plinth and a pyramidal roof supported on six-

teen massive chlorite pillars. It is said to have been erected by Prataparudra Deva in 1525 AD. Its roof was renewed about the middle of 18[th] century by Sridhara Pattanayak in the reign of Virakishore Deva. On the floor of this mandapa, the Sanyasis of Sankara Matha and sixteen pundits belonging to the sixteen sasans established by the kings of Odisha, are allowed to sit and take part in learned discourses. Any dispute arising out of religious matters with regard to the worship of Jagannath is referred to this Council of learned men and their verdict is final.

A little further west to Muktimandapa is the Rohini Kunda with the images of **Sudarsan Chakra** and **Bhusunda Kaka.** To the faithful these are objects of great interest and to the priests a source of a steady income. Close to the Muktimandapa is the temple of **Nrusingha** which is regarded to be one of the earliest shrines in the compound of the temple of Jagannath. To the west of Rohini Kunda is the shrine of Vimala. Mention of this temple is found in the Matsya Purana and the Kapila Samhita. Once in a year, on the eighth day of the waxing moon in the month of **Aswina (Mahastami day),** a goat is sacrificed before the Goddess at midnight.

Towards the north of the temple of Vimala there are smaller temples containing the images of **Benumadhaba, Rama, Sakhi-gopala, Kanchi Ganesha, Bhubaneswari** and **Nilamadhaba.** The temple at the north-west corner is an old one and contains beautiful carvings. It is dedicated to Lakshmi, the immaculate wife of Jagannath. The conservation work of this temple has been completed.

To the left of the Lakshmi temple is the shrine of the **Navagrahas.** Adjacent to it is the temple of Surya. Next follow the shrines of **Lakshmi-Narayana, Dadhivamana, Rama-Sita, Pataleswara, etc. Ananda bazaar,** where Mahaprasada (divine sacrement) is sold daily, is situated in the north-east corner of the outer enclosure. On the eastern side of the Ananda Bazar there is the **Devasnana Mandapa** where the deities are ceremonially bathed on the full-moon day of Jeistha (May-June). Close by it, is a small pavilion where the Goddess Lakshmi takes her seat to see the **Snana Yatra.** There is a corresponding pavilion on the other side of the eastern gateway to which

Lakshmi resorts to welcome Jagannath on his return from **Gundicha Ghara** during the Car festival.

The Tower:

The tower is *Pancharatha* in plan. The ground plan is a square of 80 feet and the height is 192 feet from upana. The tower starts from a plinth of 5feet 2 inches in height. The height of the *Jangha* is 11 feet. The *Sardula* between the *konaka* and *anuratha-pagas* is a figure of lion standing over a crouchant elephant with its head turned back. The spiral structure (Vimana) consists of several sections superimposed one over the other tapering to the top where the great Amalakasila and kalasa are placed. The Amalakasila is meant to keep the structure properly balanced. The huge lions and other deities which occur below the Amalakasila serve as the support, so that it will remain in its proper position. The outer faces of the tower are carved with the figures of the deities of the Hindu pantheon. The heads of Asuras are met with on the vertical bands of the jangha of the tower.

On the three sides – north, south and west of the tower are three two-storeyed pidha temples meant as Jagamohanas to the niches of the rahapagas containing the figures of the **Parswa-devatas, Bamana, Baraha** and **Nrusimha** respectively.Above the spire the famous **Nilachakra** is placed which is supposed to be made of **Astadhatu** (eight different metals).

In *Garbhagruha* there is a raised platform known as **Ratnavedi** or **Mahavedi.** It is 16 feet long, 13 feet wide and 4 feet high. On this raised platform the images of Balabhadra, Subhadra and Jagannath are seated from left to right. The emblem Sudarsan is placed on the left of Lord Jagannath. Nilamadhaba (a small image of Jagannath), Shri Devi (a golden image of Lakshmi) and Bhudevi (a silver image of Saraswati) have also taken their seats on the Ratnavedi (Sri Devi on the left side and Bhudevi on the right side of Jagannath. Nilamadhaba is on the back side of Shri Devi). So this is also known as Sapta Barna Pitha. Sufficient space has been left around the Ratnavedi for the devotees to perform circumambience.

The Porch:

The porch is a pseudo-pancharatha temple which may also

be called a tri-ratha Pidha temple. It has four doorways, one to the west, which is common to it and the sanctuary. This is known as **Kalaghatdwara** (14 feet and 4 inches by 8 feet and 10 inches). **Vishnu** is the emblem of sixteen virtues (kalas) and the doorway is supposed to be the junction of all these kalas.

The doorway opening to the Natamandapa is known as Jaya Vijaya (14 feet by 7feet). **Jaya** and **Vijaya** are the celestial creatures of heaven who guard the Ratna Simhasana. The doorway is one of the finest specimens of Odishan architecture with Sapta Bandha. All aspects of *Rashalila* of Lord Jagannath have been depicted here, The Odia inscription of Prataprudra Deva (15th century AD) has been inscribed on the side walls of the doorway.

At the southern doorway (13 feet and 8 inches by 6.5 feet) of the porch there are two figures of Brahma with four-heads and *Kamandalu* in hand, and one four-armed Siva nicely carved. The doorway to the north leads to a chamber which forms the strong room of the temple, known as the *Ratna Bhandara*. It is a repository of valuables. The images of *Astasakhis* and the image of Lokeswara, the Treasurer of Jagannath, have been installed here.

Natamandapa:

The Natamandapa is of a much later date than the sanctuary and its porch, and architecturally of quite a distinct character. It is a square room, measuring 69 feet by 67 feet in the inside, the outside measurement being a square of 80 feet. At the eastern side of it there is the famous Garuda pillar placed inside and from this position a front view of the deities can be observed.

Vimala Temple :

In the Jagannath temple premises, the temple of Vimala is very important. **Durga-madhaba** worshipping is done here. During Durga Puja ***Shola Puja*** starts here from ***Mulastami.*** All these sixteen-days deities are adorned with different **Veshas.** No woman devotees are allowed to see the deity during this period. The *Prasad* given to trio of main temple is called **Mahaprasad** after when it is offered to Vimala.(Fig. 16)

Durga Madhab Worship :

Everywhere Maa Durga is worshipped with Siva. But in Puri during the **Shola Puja** time Durga is worshipped with Madhab, the

soul of Lord Jagannath. The image of Madhab is brought from *Ratna Singhasana* and image of Maa Durga is brought from *Ratna Bhandar*. After rituals the two images are placed in *Indrasana*.

Durga-madhab go on ninth day of *Shola Puja* on **Gupta Gundicha Jatra (Sakta Gundicha)** to **Narayani temple** of Dola Mandapa Sahi. After rituals Durga- Madhaba return to the **Sri Mandir** the same day. Next day also again they go to Narayani temple and return. Like this the Gupta Gundicha Jatra is held till **Dussera.** (Fig. 17)

Gundicha Temple:

Next to the great temple, the most important sanctuary of Jagannath is the **Gundicha** temple, the abode to which Jagannath, Balabhadra and Subhadra are driven each on his or her decorated wooden car once in a year, during the Car-festival. Except for these few days it is unoccupied, but there is a small establishment of servants by whom it is regularly maintained. It is situated at the other end of the great highway (Badadanda). The distance between the gates of Jagannath temple and the Gundicha temple, is exactly 2,688.0696 metres (8327 feet). Locals believe Gundicha temple is the birth place of Jagannath. So it is called **Janakpuri.** (Fig. 23)

Veshas of Sri Jagannath :

In a year the Lord is dressed in main 24 *Veshas* on specific days as per traditions. Out of these 24 *Veshas* **Suna Vesha** (attire with gold ornaments) is one of the important *Veshas*. *Suna Vesha* is done five times in a year i.e on *Asadha Sukla Ekadasi, Kartika Purnima,. Pausa Purnima, Dola Purnima* and *Aswin Sukla Ekadasi*. *Suna Vesha* on *Asadha Sukla Ekadasi* is done on the Chariot before the temple. This *Suna Vesha* is called **Rajarajeswar Vesha.** Other four *Suna Veshas* are done in *Ratna Singhasan* in the temple. These *Suna Veshas* are called **Raja Vesha.** When Panchuka in the month of Kartika is six days in stead of five days, the trio costume **Nargajuna Besa** and when the birth *tithi* of **Lord Sriram** comes under **Pusya Nakshatra** the trio adorn **Raghunath Besa.**

Nabakalebara (New incarnations)

Nabakalebar basically envisages replacement of new idols of Lord Jagannath, Balabhadra, Subhadra and Sudarshan. The festival takes place once every 8 to

19 years when there is repetition of the month of Ashadha in the Hindu calendar of the year coinciding with June. The idols, which are being worshipped now, were made in 1996, Nabakalebar festivals were held in 1912, 1931, 1950, 1969, 1977 and 1996 in the twentieth century.

The Jagannath temple has many ancient Sanskrit manuscripts written on palm leaves. Among them are **Niladri Mahodaya, Rudra Jamala, Tantra Jamala and Brahma Jamala.** These texts contain the details of locations where Daru (Neem tree) would be found and the rituals to be followed. The wood normally called **Daru Bramha** out of which the idol of Lord Jagannath (who is dark in complexion) to be carved out should be dark in colour while the remaining trees are to be used for other deities (who are fair in complexion) should be of normal whitish colour. For every deity, a different tree is used.

The rituals and procedures for Nabakalebar are very extensive. Specific persons consisting of a Pati Mahapatra, 20 Daitapatis, a Lenka, 9 Maharanas, 16 Brahmanas, 3 Deula Karanas, 32 policemen are deputed from the Puri temple to Mangala temple in Kakatpur to pray for the mercy of Goddess Mangala so that Daitapatis would be able to spot suitable *Neem trees.*

There are many specifications about the environment, location, height, age and other details of the trees. They should be thoroughly checked before they are procured for the purpose. Notably, the tree for making Lord Jagannath idol was taken from Dadhimachhagadia in Khurda district in 1996.

Selection of Darus for deities :

According to scriptural expositions in this regard, the Darus of the divine deities are therefore collected from suitable Neem trees. All Neem trees are not suitable for the making of the divine statues. As laid down in this behalf, the Neem trees selected for the divine deities need to have definite divine marks and divine symbols. They should be located at proper places commensurate with specific scriptural specifications. We may discuss these details deity-wise in the following paragraphs:

The Daru of Sri Jagannath :

The tree selected for **Sri Jagannath Daru** should ordinarily be away from human settlement. It should look dark or dark-red in

colour. The trunk of the tree should look straight having four clear branches. The tree, furthermore, should be 7 to 12 cubit high and should have come up near a river or a pond or on a crossing of 3 path-ways. It is ideal if the tree is surrounded by mountains on three sides. It is good enough if there is a cremation ground or a temple of Lord Siva or at least a hermitage nearby. The tree should be free from creepers. It should also be shorn of nests of birds. At the sametime, it should not have been hit by lightning or affected in any way by storm in the past. Furthermore, there should be an anthill at the foot of the tree. The tree may also have some snake-holes. The Daru tree should be surrounded by trees like 'Varuna', 'Sahada' and 'Bilva'. Besides, the area where the tree has come up should not be swampy or marshy in nature. At the same time, the tree should have the divine marks of Lord Vishnu like Sankha (Conch), Chakra (Disc), Gada (Mace) and Padma (Lotus).

The Daru of Sri Balavadra :

The bark of the tree for Sri Balavadra should look light brown in colour. The tree needs to have seven branches looking like the form of a canopy and the hood of a cobra. The tree should have the divine marks of plough, pestle and the weapons of Sri Balavadra.

The Daru of Devi Subhadra:

The tree meant for Devi Subhadra should look yellow in colour. It should have five clear branches and bear the mark of a lotus flower with five petals.

The Daru of Sudarshan:

The tree meant for Sri Sudarshan should be reddish in colour. It should have three branches. There should be a mark of Chakra on any portion of the tree. The tree should also have a depression in the middle.

These are the various characteristics of the Darus of the four deities. In the process selection, the Daru of Sri Jgannath is actually very important. It is required to have a maximum number of characteristics in the order of perfect selection. The Darus may be collected from the lands of any person irrespective caste and religion. In the Nabakalebar function of recent past, the Daru of Sri Balavadra was collected from the land of a Muslim person.

After the trees are located, a small ritual including *homas* takes

place and the trees are felled. These are then cut into size and brought to the temple. In Koili Baikuntha, the skilled carpenters called Vishwakarmas carve out the wooden idols under the guidance of Daitas and it lasts for 21 days. During these days the carvers are not allowed outside the temple and their only food is 'Mahaprasad'. Once the new deities are made they are carried to the sanctum sanctorum and placed in front of old deities facing them.

The senior servitors belonging to the Daitapati families transfer the Brahmas *(pindas)* from the old deities to the new on the midnight of **'Ashadha Krishna Chaturdashi'**. The Daitapatis are blind-folded and their hands are covered with cloth when they transfer the Bramhas.

Elaborate rituals, numerous myths and several celestial incidents are attached to this auspicious affair. The exact procedure of the transfer of Brahmas has been mentioned in Sanskrit palm leaf manuscripts kept in the temple. Once the new idols are installed, the old deities are buried in Koili Baikuntha in the temple premises. No one is allowed to witness this process and the district adminstration imposes complete black-out of electricity supply in the city in the night when the event takes place.

Daitapatis perform the burial and observe the funeral rites like Hindus in a traditional manner, for, they are thought to be the clansmen of the Lord. They shave their heads and take bath in Markandeswar tank with their families on the final day of funeral rites and they put on new clothes and take Mahaprasad on funeral day. On the second day of the coronation, the new deities are placed on Ratna Singhasan and the rituals begin. On the third day the grand Rath Yatra takes place and millions of devotees are able to see the deities in the new form.

Chapan Bhog :

Lord Jagannath is called **Chapan Bhogi**, because the deities are offered 56 types (Chapan Bhog) of Bhog. The **Names of Chapan Bhog are:** Atakali, Amalu, Arisa, Enduri, Kadamba, Kakara, Kanti, Hansakeli, Kora, Khaira Chul, Khaja, Khiri, Khirisa, Khuruma, Khechudi, Ganitha, Gaja, Gotali, Chakata, Chakuli, Chitau, Chhunchi Patra, Jagannath Ballav, Jenamani, Jhili, Dakua, Dalimba, Chhena Tadia, Trupuri, Dhaula, Nadi, Panasua, Pana, Ada Pachedi, Sarapapudi, Palua Khiri, Pakhala, Pitha (Poda, Satapuri, Kanti, Suara,

Madubira), Puri, Sarapudi, Pheni, Bada, Balibamana, Bhaja, Khuamanda, Manahara, Mahadei, Chena Mandua, Mohan Bhoga, Rasabali, Ladu, Radha Ballav, Lahunia, Laxmi Vilas, Saraswatia, Hansaballav. (Fig. 3)

A note on other sacred places:

The other sacred places consist mainly of the temples of the *eight Sambhus* or Sivas guarding the eight quarters; their consorts, the Chandis; and the tanks. At **Bhubaneshwar, Vishnu** has been made the guardian of a Saivite city, and sectarian bigotry has naturally reversed the order in this Vaishnavite town. Here Vishnu reigns supreme, and Siva and his wife, each in eight forms, serve as warders. The eight guardian Sivas of this abode of Jagannath (Vishnu) are, **Markandeswara, Yajneswara, Nilakantheswara, Vilveswara, Kapalamochana, Baleswara, Isaneswara and Pataleswara. The eight Chandis, collectively called Astachandi, are Bata Mangala, Bimala, Sarvamangala, Ardhasani, Alamba, Dakshinakalika, Marichika and Harachandi.**

The sacred tanks are **Indradyumna** near the Gundicha temple, **Manikarnika** in the Manikarnika street, **Markanda** towards the north of the Jagannath temple and **Swetaganga** towards the south of the Jagannath temple. These four *tirthas* or sacred waters together with the sea make the ***Panchatirtha*** or five sacred waters in which pilgrims are solemnly enjoined to take bath. Some of these places and a few other places, such as, the **Narendra tank, Swargadwara, Chakra Tirtha, Lokanath temple, Atharnala Bridge,** etc., deserve special mention.

Indradyumna Tank:

The Indradyumna tank is situated to the north-east of Gundicha temple and contains good water. It is 396 feet wide and 485 feet long, and covers an area of four and a half acres. It is said that Indradyumna is the most sacred of all the tirthas of Puri. It contained several big old tortoises, which came to the pilgrims when called for food. The whereabouts of these tortoises are not known. Tradition has it that the labourers who carried stone for the construction of the great temple were, because of hard work, turned into tortoises and remained here eversince. On the south-west bank of the tank is the temple of **Nilakantheswara.** It is customary to take a dip in the

Indradyumna tank and see **Janja Nrusingha** before seeing the trio in Gundicha mandap. (Fig. 18)

Markanda Tank:

The Markanda tank is situated about half kilometre to the north of the Jagannath temple and is lined throughout with stones covering an area of nearly four acres. It is irregular in shape. It has several ghats around it with a Siva temple (**Markandeswara temple**) on the south side and is largely resorted to by pilgrims. Its sides measure, north 350 feet, east 508 feet, south 385 feet and west 542 feet. It is said to have been repaired at the cost of the late **Raja Kirtichandra of Burdwan.** In 1932, under the auspices of the **Emar Math,** the tank was cleaned of filth deposits. In 1972 the tank was renovated by the Government of Odisha with an expenditure of Rs.3,71,316.00. At the northern ghat under a fig tree (Ficus indicus) are placed eight stone images each four feet high representing the **Astamatrukas** or the eight sacred mothers. The figures are executed in a superior style in chlorite and represent four-handed females, seated on thrones, and having each a child on her lap. (Fig. 20)

Narendra Tank:

The Narendra tank is situated about three and half a kilometers north-east of the Jagannath temple and covers an area of over 3.240 hectares (8 acres). It is 834 feet by 873 feet in size. It was previously a fine sheet of water which was kept clean by flushing from the **Madhupur river** during the rains through a channel in the western corner. The tank is square in plan that measures 837 ft with a depth of average 20'.0". At the centre of tank that are two Pidha temples dedicated to **Ganga** and **Lokanath** like that of **Bindusagar in Bhubaneswar.** The tank has an island in its middle bearing a small temple connected with the south bank with a bridge, to which **Madana Mohana,** the representative deity of Jagannath, is brought for 21 days during the **Chandan Yatra** (April-May). Every afternoon during the Yatra, God Madana Mohan is cruised about in a boat in the tank amidst public rejoicing, Period 12^{th} century AD. (Fig. 22)

Swetaganga:

Swetaganga is a small tank, to the west of the Jagannath temple. On its bank there are two small temples, one dedicated to **Sweta Madhava** and the other to

Matsya Madhava, both forms of Vishnu. According to local traditions it is one of **Pancha Tirthas.** Other scared Tirthas are **Markanda Tank, Indradyumna Tank, Narendra Tank** and **Mahodadhi.** The tank size is 69 m x 52m x 7.5 m. (Fig. 21,26)

Sri Lokanath temple:

The Lokanath temple is situated about 3 kilometres away from the Jagannath temple on the western outskirts of the town. Its presiding deity Lokanath, a Linga, remains always under water in a small square vat fed by a natural spring of the near-by **Parvati tank.** On the night of Sivaratri, the 14th of the wane in the month of Phalguna all the water is bailed out to make the top of the Linga visible to the worshippers. The God Lokanath is highly esteemed by the people. The tank contains several small tortoises. 12th century AD. Viman is Rekha Deul and Jagamohan is Pidha Deul. On **11th day of Falgun Krushna Pakhya** (prior to 3days of *Jagar)* the premises around the Sivalinga are cleaned and this day is called **"Pankodhar Ekadasi".** Throughout the year the Lingam is submerged in water of nearly 20 ft. But after *Pankodhar* the deity is made available for *Darshan* till 10 PM at night. So one day in a year people can see the Sri Lokanath deity. Ponkodhar Ekadasi is also called **Bijaya Ekadasi.** Legend goes that Lord Sriram could cross sea after observing this Bijaya Ekadasi. One can win over his enemies if he observes this festival. (Fig. 25)

Saranti Somabara:

It is one of the most important festivals at Sri Lokanath temple. On **last Monday of lunar month of *Baisakha*** devotees in large numbers visit the temple to get Lord's favour and blessing. First they take bath in **Parbati tank** and then start worshipping the deity. The farmers come to offer their first produce of lands on this day. People of nearby villages prepare *Chuda Ghasa* here in competitive spirit. In 1950s Sriramchandrapur (near Sakhigopal) was famous for best preparation. A standard unit adopted by some villagers for preparation of *Chuda Ghasa comprises:-*

Chura (flattened rice) = 1 Kataki seer, dry coconuts-80 numbers, cow ghee - 1 seer (Kataki), *Nabata* (improved preparation of molases) - 5 *seers (kataki)*, cashew-nut, kismis, Labanga and Gujarati etc. as per requirement. (Fig. 24)

Swargadwara:

The Swargadwara, or the **gateway to heaven,** is in the sandy beach towards the south-western corner of the town. It is said to be the place where God, at the invitation of King Indradyumna, came down to consecrate His sacred images. A dip in the sea near it is believed to secure heavenly bliss. When men die, such a place would be the most acceptable for an easy transition to heaven, and hence it has been selected as the cremation or burning-ghat for the dead. The beach near Swargadwara is always crowded in the morning and evening. It is largely frequented by bathers, especially in the month of Kartika. On the full-moon of Kartika (October-November) thousands of people come here to bathe and the concourse is said to number at times forty thousand persons. (Fig. 28)

Chakratirtha:

The Chakratirtha, a small and unprotected pool, is in the eastern side of Puri beach where pilgrims come to perform *Sradha.* Legend goes that **Sudarshan Chakra** killed Pradyumna the last member of *the family* during wiping out of **Jadu Vansha** and did not return to the hands of Sri Krishna. It fell at a place in Puri which is now called **Chakratirtha**. It is evidently a part of the old mouth of the Balagandi stream that flowed across the Badadanda to the sea. The place is also known as **Banki Muhana**. Near-by is the temple of **Chaitanya** called **Sunar-Gouranga,** a place largely visited by the pilgrims. (Fig. 27)

Chakranarayan:

Towards the northern side of the temple of Sunar-Gouranga is the temple of Chakranarayan. The image of **Lakshmi-Narasimha** is worshipped here. (Fig. 29)

Daria Mahabir:

At a distance of about thirty metres to the west of the Chakranarayan temple, there is Daria Mahabir, a small temple dedicated to Hanuman. He is also known as **Bedi Hanuman.** Legend has it that Hanuman saves Puri town from encroachment of Varun, the God of sea and he is therefore, chained not to leave Puri. Once Hanuman left Puri and went to Ayodhya to see Lord Ramachandra. Observing his absence **Lord Varun** flooded Puri town. So from that time Hanuman is not allowed to leave Puri. (Fig. 30)

Ardhasani:

On the way to Gundicha

temple, Ardhasani is a small temple dedicated to the Goddess of that name. She is also known as **Mausi Maa** (Mother's sister) of Lord Jagannath. (Fig. 33)

Sidha Hanuman:

The temple of Siddha Mahavir is situated at a distance of about one km to the north-east of the Gundicha temple of Puri. This is a small temple dedicated to **Lord Hanuman.** From the architectural point of view, it is one of the important shrines of Puri. **Tulasi Das,** the famous author of **Rama Charita Manasa,** stayed here for sometime when he visited Puri. The shrine of Siddha-Mahavir is an important place, where the presiding deity is greatly revered by the local people. God Siddha Mahavir is considered as one of the **Eight Mahavirs** of Puri town. This temple is built in sand stones and faces to east. (Fig. 32)

Yameswara:

At a distance of about one km to the south of the Jagannath temple, in the Gaudabada Sahi, Yameswara is a small temple of little architectural importance. The temple of **Tota Gopinath** is located at a distance of a few metres. It is a small temple situated in a picturesque surrounding which is associated with **Sri Chaitanya** where he is said to have disappeared. (Fig. 34)

Alabukeswara:

Alabukeswara is a Saiva shrine situated to the west of the Yameswara. It is spoken of in high terms by the **Kapila Samhita** for making barren women fruitful.

Atharnala Bridge:

The Athamala bridge, which crosses the Madhupur stream, measures in all two hundred and ninety feet long and is composed of eighteen spans, ranging from seven to sixteen feet across. It is built of laterite and sandstones and the openings are spanned by a characteristically Hindu construction of corbels and lintels in place of the more usual arch of later times. The bridge is said to have been built towards the end of the 13th century AD and is mentioned in **Chaitanya Charitamruta** and William Bruton's travels (1633). This is an antique bridge. It is customary that a couple who beget eighteen children comes to this site and establishes a relation ***"Sangat".*** This Atharanalla bridge is an ASI protected monument. (Fig. 36)

Jagaghara:

The *Jagaghara*s are old

socio-religious institutions in Puri town. Each Jagaghara has a house of its own situated in different localities of the town where people assemble for recreation and for physical culture. Gods and Goddesses are also worshipped in the Jagagharas and these institutions play a prominent role in the important festivals observed in the locality as well as in the temple of Lord Jagannath. Some of the important Jagagharas of Puri town are: Marichakot Jaga, Ganesh Guruja, Kadambagarh Brahmi Jaga, Gurujang, Nuagarh, Sankat, Majena, Mala, Satabakhara, Sundara, Mali, Bisuni, Panda, Bhoga, Duari, Gopalatirtha, Panchuati, Nuagarh, Champagarh, Khuntia, Tapang and Barabati.

The Occulting light:

A light-signal was used at Puri in 1877 AD for the ships passing along the coast at night. The lamp was changed subsequently in 1882 and 1887. A drum optic electric lamp was put into service from the 1st December, 1956 on the centre of the terrace of the Circuit House with cast-iron pedestal placed on wooden treastle. The situation of the lamp is approximately 280 yards north-east and to the east of the Storm Signal Mast. The light is visible in clear weather upto a distance of fourteen nautical miles or approximately 27 km over the sea.

Car festival:

Rath Yatra or the Car Festival attracts millions of devotees from all across the globe to Puri. The trio go in three chariots to Gundicah temple on **Asadha Sukla Dutiya** and return after a week. The timber for building the cars comes from Daspalla, an ex-princely State of Odisha which is traditionally the donor of the timber for the car festival of Puri. After the integration of the State with Odisha in 1948 the Government of Odisha honoured the traditional commitment and directed the Divisional Forest Officer of Daspalla to dispatch the annual requirement of timber in good time. According to the temple manager, the size of the timber has been gradually getting smaller, so that it has to be supplemented by purchase from the market. The entire timber is of Sal (Shorea Robusta) *Phasi* or **Dhaura** which remain strong and hardy even though it may crack on loss of moisture. The fact that the size of the timber is diminishing shows depletion of the Sal forests of Daspalla which needs special preservation for honouring the traditional commitment of supplying timber for Lord Jagannath's car

festival. New plantation is necessary.

The building of the cars starts on the day of **Akshaya Trutiya.** The carpenters are hereditary Jagir holders, but on account of partition and sale of Jagirs they cannot render full free service which they did before. Now they have to be paid **concessional wages.**

Among others, the chariots constructed for Lord Jagannath, Lord Balabhadra and Devi Subhadra for the Rath Yatra in Puri are unique and significantly associated with all Hindus. If the holy srciptures and epics are to be believed, the construction of chariots is an ancient practice. According to tradition, every year the chariots of the Lords are constructed at 'Rathakhala' at the **Bada Danda** (Grand Road) in Puri. Since the last few years, the responsibility of the construction of the three chariots in Puri has been taken over by the State Govenment, which earlier was the sole prerogative of the **Gajapati of Puri.**

Thus the construction of the chariots has always been a natural process and has been done in the same way throughout, but with passage of time certain changes have taken place. If one analyses the nitty-gritty of the construction of the chariot, one will readily understand it's not an easy task. Round-the-clock efforts and hard work of many people starting from the carpenters to painters result in the construction of the chariots of beauty and strength.

Earlier, the workers engaged in the construction of the chariots used to begin their work on the day 'Dola Purnima' (the full-moon day in the month of 'Falguna') and it used to end on the day when the chariots were dismantled. However, these days the construction of the chariots commences on **Akshaya Tritiya.**

Many changes have taken place down the line in the nature and tradition of the work of the chariot-makers, servitors and architects associated with construction. Earlier, there were seven main architects who were responsible for the construction of the chariots and they were known as **Saptarathkar** (seven carpenters/architects). They created seven sections ('nijog') under them and each of them had their respective roles to play. They were **'Gunakar'** (the architects who were responsible for everything related to construction, like measurement), **'Mukhyarathkar'** (the main carpenter, who constructed the major

and vital portions of the chariots), **'Lohakar'** (blacksmiths who used to prepare and arrange all the equipments and weapons like iron nails, brackets, clamps, etc. required for the chariots), **'Chekakar'** (the workers who arranged the wood and provided it during construction), **'Rupakar'** (the sculptors, who made the statues of other deities and the idols of horses decorated on the chariots), **'Chitrakar'** (the painters, who painted the chariots and other designs on the chariot) and **'Sutikar'** (the tailors who made the dresses and decorated the chariots).

Now-a-days, the services of the chief architect, sculptor, painter and tailor are the most important. The size and dimension of the cars has remained unaltered. The size of the car of Jagannath is 45' high and 45' square at wheel level. The wheels are 7' in diameter for all the cars and the number of wheels prescribed is 16 for Jagannath, 14 for Balabhadra and 12 for Subhadra which will remain unaltered. The covering of the cars used to be woollen previously. But for want of sufficient woollen material, Markin cotton cloth is now being used. The Markin is dyed and dried before it is used on the cars.

Lord Jagannath's chariot is called **Nandighosa**. It is forty-five feet square at the wheel level. It has 16 wheels, each of seven feet in diameter, and is decked with red and yellow coverings of cloth.

The chariot of Lord Balabhadra, called the **Taladhwaja** has 14 wheels, each seven feet in diameter, and is covered with red and blue cloth. Its height is 44 feet.

The chariot of Goddess **Subhadra**, known as **Darpadalan**, is 43 feet high with 12 wheels, each seven feet in diameter. The chariot is decked with the coverings of red and black cloth. Around each of the chariots are nine Parsvadevatas, the guardian deities and four horses. These horses are of different colours – white ones for Balabhadra, dark ones for Jagannath and red ones for Subhadra. Each chariot has a charioteer called **Sarathi.** (Fig. 37,38,39,41)

Anyone blessed with the honour of witnessing this great festival on pulling the holy chariots to Sri Gundicha Temple, cannot deny the impeccable engineering, artistry and unconditional labour put in by a hundred hands in giving the Raths the required form, strength, design and embellishment. With timber being the main constituent of chariot building, SP chronicles is

journey from the woods to the wheels...

Procurement:

Wood is acquired in strict adherence to instructions delineated in the **Madala Panji** and the temple protocol. Specific species of wood including Phasi, Dhaura, Asan and Simili are donated by the forest divisions of Nayagarh and Khurda for the purpose.

The different species of trees used in making chariots vary from one part to the other. For instance, no other variety of wood would give the wheels the needed strength to withstand the weight of hundres of servitors and devotees as Phasi. With the chariots needing an approximate 400 cubic metres of wood, normally the Nayagarh division provides 862 logs and the Khurda division 60 thin logs (bala) and 274 logs of raw wood on the instruction of the Rath Construction Committee.

On Makar Sankranti day, a team of committee members including the Amina, Maharana of of the Rath Khala (Rath Yard), Bhoi Sardar (Chief of Bhoi Servitors) and Work Sarkar sets out for the respective divisions after receiving the *Agyanmala* (permission) from Srimandir. The team heads to the temple of Goddess Badaraula in Nayagarh with the Agyanmala along with an offering of Mahaprasad and Khandua Pata (silk) to seek Her consent to fell trees in the forest range, believed to be presided by Her. Rituals are conducted in the forests before chopping the trees and committee members intervene to examine the trees, before they are transported to the Holy City on trucks. Logs held over from the previous year's Rath Yatra, meanwhile, are sent to Cuttack's Khapuria saw mill for making planks.

The construction of the chariots commences on Akshaya Trutiya at the Rath Khala on reception of the Agyanmala from Lord Jagannath. As per tradition, Madanmohan, the representative idol of Lord Jagannath, symbolically starts the construction work with a stroke of his golden axe on the first log of wood. The actual construction work begins the day after. A bulk of the work is done with the heartwood, rendering the bark and sapwood of a log useless for the chariots.

Due to strict measurement, blocks of wood often go useless, as to carve out a wheel the

carpenters need logs of a minimum length of six feet while smaller parts of the chariot need timber not less than three feet. The Maharanas belong to the top echelon of servitors, involved in works pertaining to use of timber in chariot construction. They are followed by Rupakaras, Chitrakaras and Bhois. (Fig. 35,40)

Measurement and cutting :

The Rath wood is divided, measured, its bark peeled off and cut into required shapes for different parts of the chariots by Maharanas. A team of 81 carpenters (27 for each chariot) is headed by 10 Maharanas constituting three Mukhya Maharanas (Chief Carpenters for each chariot), three Sutara Maharanas (who look after the measurement part), three Amina Maharanas (who mark and allocate wood for the three chariots and take stock of the supply) and one Tali Maharana, who provides the required timber to all the chariots.

The Raths are constructed the exact way they used to be during the time of carpenters' forefathers. The measurements are conducted with the help of 'hatha kathi', a finger-breadth of bamboo scale, used in making the chariots of the Triad since centuries. Traditional tools namely "Niana', 'Barisi', 'Mugura', 'Karat' and 'Bilei' are used in chiseling and shaping the wood to the desired shape.

An anatomy of the chariots would expose one to a variety of wood (christened according to their shape) used in their construction. The work starts with the construction of the wheel (chaka), their axles, spokes and rims before fixing of the loftier parts including the Aswari, Khadiara, Garagara, Nahaka, Gayala, Khambi, Potala Pareni, Potala Khambi, Potala Ora and Bada Potala.

Carving, painting & mounting:

While about 2,188 pieces of wood go into making the frame of the three chariots, wood sculptors known as 'Rupakaras' carve intricate designs called **Kandarpa Moorti** on specific parts of the chariots like **Pata Bhuja, Nata Ghoda, Simhasana, Charapacha and Parabha**. The Rupakaras, a team of 24 craftsmen, (eight for each chariot) headed by one Mukhya Rupakara, start their work on Nrusingha Chaturdarshi. They are also responsible for carrying out repair work on Parswa Devatas, Sarathis (charioteers), Sakhis (wooden dolls) and Dhwaja Moorti

(flag idol), all made of wood, which adorn sides of the Raths and are sculpted afresh during the Nabakalebar festival.

The Chitrakaras paint the chariots and touch up the subsidiary idols and decorative patterns repaired (or carved out) by the Rupakaras. The Bhoi servitors not only look after the transportation of the logs from the forest to the Holy City, but also help in mounting the planks, shafts and decorative items on the chariots.

Dismantling and Disposal:

After the festival ends, the chariots are dismantled by the Bhoi servitors, According to Mekap, scraps and cut-pieces of wood are shared by the servitors, while wood of the dismantled Raths are used as firewood for the 'Kotha Bhoga' in the temple. Sources, however, contradicted that parts of the Rath, especially the wheels and those having intricate carvings, are auctioned or sold off to temples, companies and individuals and have been in high demand for the past few years. The surplus logs, meanwhile, are stored for the next year and those left over from the surplus logs of the previous year are returned to the respective forest departments.

The number of ropes used for pulling each car is 4. Occasionally a 5th rope is tied when the car goes off the middle of the road and has to be streered back to it. The cars travel a little more than two kilometers and a half. The exact distance between the gates of Jagannath Temple and Gundicha Temple where the deities will be taken for 8 days is 8,327 ft.

From the date of the full-moon of the bathing festival till the deities return from Gundicha temple, the deities remain in charge of Daitas who are supposed to be the descendants of a Savara Princess Lalita who was married to a Brahmin youth called **Vidyapati.**

The history of car festival is not very clear. Legend goes that car festival started in 8th century AD from the time of **Jajati Kesari**. At that time temple height was only 48 'hata' or 70 ft. Six cars (Raths) were needed for three deities, as there was a river **Malini** in between Jagannath temple and **Gundicha temple.** The three cars were used in Jagannath temple side and the other three in Gundicha temple side. Probably in1270 AD river **Malini** was closed and water diverted and three-car system started. **Madalapanji** supports this theory.

Pati Dian and Sata Thakur Murti:

After the trio go to "**Anasar**" after *Deva Snana Purnima* devotees cannot see the Lords. So an arrangement is done. In front of Lords a bamboo mat is placed like a screen. On the screen a Patachitra (5'-6') long and 4 ft wide) showing the image of **Basudeva, Bhubaneswari** and **Narayan** is exhibited. Pati image **Vasudev** is like **Balabhadra,** Pati image **Narayan** is like **Jagannath** and Pati image **Bhubaneswari** like **Subhadra.** White-coloured **Vasudev** is having *Hala* and *Musala*, Black- coloured Narayan is having *Sankha*, *Chakra*, *Gada* and *Padma.* The *Chitrakaras* (artist category *Sevakas*) prepare this art keeping themselves in a life of sanctity and taking *Habisanna.* They start the work on the *Jyestha Amabasya* and complete the entire painting in 15 days.

In front of the Pati Dian on the throne seven images are worshipped at one place. They are **Dolagobinda, Madanmohan, Sridevi, Bhudevi, Balaram, Krushna** and **Nrusingh.** Till *Nava Jauban Darsan,* one can see the ten deities in one place. They are worshipped in the sanctum till the Lords return from their vacation to their aunt's house during their *Bahuda Jatra.* After that these images are placed at the Vasudev temple. (Fig. 42,44)

Prabarana Sasthi in Puri temple :

With winter setting in, the presiding deities of Jagannath temple start wearing warm clothes from **Shukla Sasthi of Pausa.**

Lord Jagannath, his elder brother Lord Balabhadra and their sister Devi Suvadra put on warm clothes like head-gear made of wool and cotton, velvet blankets used to cover the body besides mufflers to cover the ears. As per tradition the colour of the warm dresses keep changing every day of the week according to star power. The colour of the dresses is grey on Monday while they donned a typical dress reflecting five blended colours called *Barapatia on* Tuesday and blue on Wednesday. Similarly it will be yellow on Thursday, white on Fridays, black on Saturdays and red on Sundays. The colours of the dresses, are prescribed according to their stars and planets of the particular day. During day time the Lords use their routine dresses but in evening they are covered with warm dresses.

Everyday in the afternoon after the *"Bhog"* rituals are over, the servitors dress three deities with warm clothes. This practice takes place from **Odhana Sasthi to Basanta Panchami.** Pilgrims visiting the temple during this part of the season are enthralled to learn the ever-changing dress-code of the deities. Hundreds of devotees also imitate the Lords choosing the dress and its colour to appease the stars. (Fig. 45)

Chandan Yatra:

The 21-day annual water sport summer festival, popularly known as Chandan Yatra of Lord Jagannath begins in a traditional ceremony on **Akshaya Trutitya**. Madanmohan, the representative image of Lord Jagannath, accompanied by five Sivas enjoy the boat ride in the huge Narendra tank on the auspicious occasion of Akshaya Trutiya.

As per the schedule, **Madanmohan**, his consort **Laxmi**, accompanied by **Panch Mahadevas** (five Sivas) believed to be incarnation of **Panch Pandavas** begin their pleasure trip from the temple in six separate palanquins along the grand road (Badadanda) to Narendra tank, situated about 1.5 kms from the temple for boating.

The deities on board, the decorated palanquins are carried over the shoulders of a special set of servitors known as **Biman Badu**. The temple musicians recite notes of Geeta Gobinda and Odissi Bhajans. The youths of various Jaaga Ghars (schools of martial arts) accompany the deities displaying their skills along the Badadanda. The rhythmic body movements of palanquin bearers in concert with swinging of the top half of the decorated *Palanquin*, particularly of Madanmohan called **Manivimana** is a rare treat for the pilgrims and devotees.

The accompanying devotees in the procession participate in the bathing ritual and join in grand feast which follows the bathing. The playing of Odissi such as '**Ago Sakshi Dekha go Radhamadab chali**' on clarionets accompanied by trumpets, cymbals and blowing of conch shells besides display of fireball skill (banati) in the procession presents a splelndid scene along the Badadanda.The deities, on their arrival at the Narendra tank are accorded sandal-wood paste and aromatic water bath for cooling effect. Then the deities are taken in procession to their respective boats shaped as giant swans.

The deities on board move about the tank enjoying the notes and dances of Odissi, presented by dancers on the decks till late in the eveining and return to the temple in the same manner and style as they went. This scence is repeated every day. The concluding ceremony known as **Bhaunri** is observed with display of fireworks and music extravaganza. (Fig. 46)

Gosani Jata :

In Puri, Sakti worship is done in Autumn season from **Mulastami** to **Mahastami** of Aswin. Worshipping of Maa Durga takes place. On Dusshera day morning by rituals and Mantra, life is withdrawn from deities (Maa Durga). Next day i.e. on Ekadasi the statues of Devis called Gosani (spirit) since life is taken out, assemble on the **Badadanda** in front of the Jagannath temple, before being immersed in river Masa or Mohadadhi. This is called **Gosani Sava.**

In another way, Goswami refers to Lord Siva whose *"Bahan"* is the bull Nandi. Thus his consort Durga or Shakti is considered the Goswamini. Gosanis are the emblem of supreme power and they represent **Mahisamardini Durga.** And their farewell ceremony in Puri is as grand as their magnificent stature.

Unlike others **Kakudikhai,** who is believed to be the representative of Maa Vimala is immersed on the day of Dussehra. The Devi is carried in grand procession from her shrine which is at Baniapati. She is offered *'panti bhoga'* at different *'sahis'* (streets or colonies). The chief among all Gosanis, Kakudikhai is ten-handed and holds shield, conch, bow, snake trident, sword wheel, arrow and hairs of **Mahisasura.**

The day after Dussehra, after **Barabati** arrives at Simhadwara, all other Gosanis start their journey for immersion. **Janhikhai, Sunya Gosani, Panapriya, Gelabai, Banadurga, Mahanteswari** along with other Gosanis head towards the Lion Gate for the sacred gathering before immersion.

The towering figures of **Nagas** (nearabout 20ft high) are not seen anywhere except in Puri. The heroes wearing a loin cloth and a tiger skin around their chest bearing a masal (torch) in hands are believed to be the sadhus (saints) from North India who come all the way to **Shree Khetra** to save the temple from the invaders. The **Nagas of Bali Sahi** and **Harachandi Sahi** captivate the spectators. Nagas symbolize

exteme courage and bravery. Both **Nagas** and **Gosanis** are worshipped in *Vanadurga mantra* (hymn). The toil that the devotees take to lift the life-size Nagas is beyond human comprehension. Besides Gosanis and Nagas on other days figure such as **Sampati bird** and an old man and an old woman are also carried in the procession.

All the idols were carried to **Devighat** with great pomp and show. Today, there is hardly any water in the river. Technically the idols are not immersed. They are left–some are thrown – on the barren ground. The crack of dawn saw the figurines of the demons and deities all lying helplessly torn apart. Animals and birds which reside in that place gape weirdly towards the conked out bodies of the strangers in their land. In the aftermath of the huge excitement, prevails an unfathomable silence. A devouring vacuum grasps all minds and hearts. And the souls are immersed in perpetual restlessness waiting for the Goddess to appear one more time. (Fig. 48,51,53).

Sahi Jat at Puri:

The 11-day open air opera popularly called **Sahi Jat** kicks off to a colourful start on the occasion of **Sri Ram Navami.** Thousands of artistes of the city participate in this grand open air theatre. Roles are entrusted to specific lanes and schools.Martial arts for every day are performed on a certain episode of Ramayan. On the commencing day Kalikadebisahi presents the lead role of Ram from his birth.

Sri Ram in a procession goes to Srimandir and offers prayers. He is then accorded permission of the Lord (Ajnamala) to proceed with the play. For that a complex set of rituals are performed in the temple. Youths of various Sahis (lane) and *Jaaga ghara* (schools of physical culture) used to stage important episodes of the Ramayan on the streets everyday. They used to visit other lanes to demonstrate their martial skills along with the play. In return, as per the schedule next day, the other Sahi presents with another episode and character to this lane. The entire play is planned, directed and streamlined in a systematic manner. The characters of Ramayana are allotted to various Sahis and Jagaghars in accordance with the importance of the role and capacity to make it more lively and vibrant. The Jatra begins with birth of Lord Rama and would conclude with killing of Ravan. During this enactment, apart from Sahis, the venues of the play, many important events and rituals of Ramayan are performed in the

Jagannath Ballav, the pleasure garden of Lord Jagannath. The representing idol of Lord Jagannath considered as Sri Ram used to participate in the events like breaking of Sibadhanu, marriage of *Devi Sita with Rama, Banabas Jatra, Maya Mruga Sikara, abduction of Devi Sita by Ravan, Hanuman Leela and Lanka Dahan*. The lanes fixed for the play used to be illuminated and cleaned upto perfection to welcome the visiting play party and vice versa. The Naga of Balisahi and Harachandi Sahi are the star attraction besides the acrobatic display of the martial art students.

The Sahi Jatra concludes with death of Ravan in the hand of Lord Rama on the 11th day of the play. It begins as per Hindu almanac from **Chaitra Astami** and ends on the **Baiskha Dwitiya.** (Fig. 47,86,89)

Jaduani Temple:

Height 20 ft. Located on the right side of the road leading from Kundheibent Sahi to Labanikhia Chawk near Jaduani Library. According to local tradition the deity cured the ailments of blindness and deafness. She is one among the four Vaishnabi deities of Puri. Period – 18th century AD and Pidha Deul type. (Fig. 50)

Jhadeswari Temple:

Located on the left side of station bazaar road leading from the VIP Chawk to Puri railway station. The deity is made of *'Astadhatu'*. Within the *Garbhagruha* **Madanmohan** is also being worshipped. Period- 16th century AD and Pidha Deul type. (Fig. 49,54)

Kapal Mochan Siva temple:

Height – 45'. Located on the left side of Gandu Chaura Chowk in Manikarnika Sahi, Puri. The temple is situated along with four monuments within a precinct of 27.8mtr in length and 26.50 mtr in width. The precinct is 6.6mtr below the present road level. Period – 8th-9th century AD. Viman is Rekha Deul and Jagamohan is Pidha Deul. (Fig. 55)

Mahavir Temple:

Height 30'.0". Located in Pokharia Sahi near Kundheibenta Sahi and 80 mtr from Jagannath Ballav Math. The enshrined deity is two- armed. Hanuman image. Period – 18th century AD and Pidha Deul. The image of Lord Mahavir (Hanuman) is the presiding deity of the temple, and about 6 ft in height. He holds *Gada* (club) in left hand and a massive rock boulder

(Gandha-Mardana mountain) in right hand. The deity has been installed on a decorated pedestal of 2 feet height. The slab of the presiding deity is carved with a series of Hanuman figures in different postures. They are locally considered as the *Asta-mallas* such as **Sugriba, Jambu bahana, Bali, Angada, Susena etc.** These figures are also believed to be the eight advisers of **Lord Rama** during his expedition to Lanka to fight against Ravana for rescue of **Sita.** A brass image of **Hanuman** (Mahavir) has also been kept on the same pedestal as the *Vije Pratima* for ceremonial occasions. The presiding deity of the temple is very attractive to visitors and it is the best specimen of fine workmanship. (Fig. 52)

Markandeswar Siva Temple:

Mahamrutyunjay Markandeswar Siva temple is situated on the southern embankment of Markandeswar Tank in the Upar Markendaswara Sahi. The temple is situated along with five other monuments in the precinct. Markanda is one of the sacred places out of top five. Its rituals are similar to those of Jagannath temple. Period – 12th century AD. The Viman is Rekha Deul and Natamandpa and **Bhog Mandapa** are flat-roofed. In the temple premises there are temples of **Vaital, Saptamatruka and Ganesha.** In the month of *Kartika* those who do *Habisa* take bath in Markand tank and make Tulasi puja in the temple. Many rituals like *Kalia Dalana,*coming of Maa Laxmi in Rekha Panchami, birth function of Balabhadra are celebrated here. (Fig. 56)

Masani Mahavir Temple:

Height – 33'.0". Located on the left side of Bali Sahi road leading from Jagannath temple to Swargadwar, Puri, 150 mtr towards north of Bata Lokanath. Period – 12th century AD. Viman is Rekha Deul and Jagamohan is flat-roofed. (Fig. 57)

Nilakantha Siva Temple:

Height 46 ft. The temple is situated in back side of Dhip Jaga, Harachandi Sahi. Period – 13th century AD and Rekha Deul type. (Fig. 59).

Narasighnath Vishnu Temple:

Height 20 ft. Located on the western side of Gundicha Temple which is on backside of the Gundicha Temple in Matipara. The presiding deity is Narasingh in "*Ugra*" (violent) attire. Period-13th century AD. Viman is Rekha Deul and Jagamohan is Pidha Deul type.

Patiarani temple: (Hemantanath temple):

The temple is located in market chowk, grand road . It is on the left side of the grand road leading from Gundicha temple to Jagannath temple. According to local traditions, in 1888 AD **Patiarani Hemanta Kumari,** Queen of **East Bengal** visited Puri. Being impressed by the grand edifice of Lord Jagannath she wished to perpetuate her visit and devotion by commissioning the present temple. Period 1912-1918 AD. Gaudiya style construction.

Rani Math:

Height 52'.0". Located in the Kalika Sahi, Puri. The enshrined deities are **Radha Krishna, Lalita, Gauranga** and **Sudarsan.** It is affiliated to the Gauranga sect. The math was established by Sri Chandramani Pata Mahadei, Madgul, from Viziangararm in the year 1932. Period is 1932 AD. It is a monastery, single storied. (Fig. 58)

Radha Madhav Narasingh temple:

Ele. 27'.0". It is located in Hatisala Chowk, within the Dukhisyam Chhata Math. This is a slender temple like that of Markandeswar and Alamchandi Temple. Period – 14th century AD and Rekha Deul. (Fig. 63)

Syamakali temple:

Height 16'.0". located on the right side of Syamakali lane, leading from **Syamakali** chowk to Tiadi sahi. The presiding deity of the temple is a **four-armed** Kali standing upon a corpse. She holds a severed head and sword in upper hands. Her major hands are in *Varada* and *'Abhay Mudra'.* Period is 16th century AD and Viman is Pidha Deul, Jagamohan is a rectangular roofed hall. (Fig. 61)

Salbeg Samadhi:

It is situated in Balagandi Chhaka, Puri on the left side of grand road leading from Gundicha temple to Jagannath temple. According to local traditions Salbeg was a great devotee of Lord Jagannath. His mother was Hindu while his father was a Muslim. With great hardship and physical exhaustion he could arrive Puri and immediately passed away after seeing the chariot of Lord Jagannath. In order to commemorate his devotion, a tomb was constructed which is held in high esteem. Lord Jagannath's Chariot stops for a while near the *Samaadhi* during the car festival. Period is 17th century AD and Pidha Deul. (Fig. 19)

Trimali Math:

The height of this math is 58'.0". It is located on the right side of Uttardwar road branching from grand road to Gadanti chowk. It is affiliated to Sri Sampraday of Ramanuj Sect. The monastery was established by Kesabananda Goswami in 1751-52 who also installed Raghunath Jew. The math traditions, however, ascribe its origin to one Vishnu Chitta Swamy of Tirunelveli, who came to Puri about 650 years ago. The succession of Mahants is hereditary. Period is 1751 to 1752 AD, type Monastery, double-storied. (Fig. 62)

Allhapadma Thakurani Temple:

Located in Pathuria Sahi in Kundheibent Sahi, Puri. According to local traditions the deity was worshipped in the Sri Nahar (Royal Palace). The locals of Pathuria Sahi transferred the deity from the palace and reinstalled in this temple. The deity's two sisters are worshipped in Pathuria and Kundeibenta Sahi. Period is 13th century AD and Rekha Deul. (Fig. 65)

Alamchandi Temple:

Ele. 16'.0". It is situated in Atharnalla, Kumbharpada. Goddess Alamchandi is the presiding deity of the temple. It is told, the temple was built during the time of Jagannath temple. Period is 13th century AD and Rekha Deul. (Fig. 68)

Bata Lokanath Siva Temple:

Ele. 25'.0". Located in right side of Bali Sahi road leading from Singhdwar to Sea beach. It is 40 meter west of Venkantachari Math. Period is 13th century AD and Viman is Rekha Deul and Jagamohan is Pidha Deul. (Fig. 67)

Bada Odia Math:

(Past name: Patamahadei Math) Located in Baseli Sahi. Its height is 26'.0". Atibadi Jagannath Das is founder of this Math and Gopinath Das is the first Mahant. Period is 16th century AD. It is a monastery, double-storied.

Banambar Siva Temple IV:

Height 21ft. Banamber is Shiva temple IV is situated on the left side of the Kundheibent Sahi road leading from Labanikhia Chhak to Jaduari Chhawk. Period is 15th century AD and Pidha Deul. (Fig. 69)

Banki Muhan Ramachandi Temple:

Height 26'.0". Located in Banki Muhan Ramachandi Sahi, Puri. According to local traditions

the deity is named Ramachandi because **Lord Rama worshipped** the present deity for her blessing to attain victory over Ravan. Built during Ganga rule and Rekha Deul. (Fig. 70)

Batamangala:

The temple is located in Batamangala chhak, Gopinathpur Panchayat, Puri. It is on the left side of NH leading from Bhubaneswar to Puri. The enshrined deity is four-armed Mangala (One of the popular divinities of Sakta Pantheon) seated over a lotus pedestral in Lalitasan. Batamangala as *Param Vaishnabi*, does not take non-veg offerings. All the Tuesdays of the month of *Chaitra* and *Sola Puja* in the month of *Aswin, Sankhudi Bhoga* is offered to the deity. Period is 19th century AD and Pidha Deul. (Fig. 72,73)

Beleswar Siva Temple:

Located in the southern outskirt of village Bhuan at a distance of 500 mtrs from the sea, 3km from Puri-Konark Marine drive road, 16km from Puri and 25kms from Konark. Puri is popularly known as *Sankha Khetra* as it looks like a Conch shell. In the upward direction of the sea (Mohadadhi) Lokanath Shiva temple is located and hence it is called mouth of **Sankha Kshetra** and Beleswar Siva temple is located at the end of the sea for which it is called *tail* of the *Sankhakhetra*. Period is 10th century AD and Pidha Deul. (Fig. 71)

Beleswar Beach:

It is situated 15 kms from Puri. The site of a Shavite shrine, Beleswar has an intresting beach where one can spend several lazy hours.

Sri Chaitanya Gaudiya Math:

It is situated near the town police station, Puri. The enshrined deities are **Jagannath, Balabhadra** and **Subhadra.** The Math is affiliated to *Gaudiya Sect.* Pujapanda Madhav Goswami Maharaj who was the 9th disciple of Sri Chaitanya constructed this Math. Built in 1952-54.

Dukhisyam Chhata Math:

Height 27'.0". Located at the end of the road branching from Lokanath road near Chhapan chawk, Puri. The enshrined deity is **Narasingh** to whom a separate laterite temple is dedicated that stands in front of the math. Period is 18th century AD and monastery, Single storied.

Emar Math:

Its height is 43'.0". Located in front of Jagannath temple, Puri. The presiding deities are **Radha** and **Krushna**. The matha belongs to Ramanuja sect. It is one of the richest *maths* in India. Monastery, double storied and period is 16th century AD. (Fig. 74)

Puri beach:

For centuries, the Puri beach has been the venue of countless pilgrims taking the traditional holy dip. The flat sea beach of Puri is perhaps the loveiest in India. It offers excellent sea bathing. Pilgrims take a holy dip in the sea, while visiting Jagannath temple. This is one of best beaches in India. Current is pretty strong here; so one has to take help of local *"Nolia"*. The beach offers a beautiful spectacle of Sunrise and Sunset to the delight of beach-goers. (Fig. 75,76)

Hinja Jagaghar Narasingh Temple:

Located in precinct of Hinjara Jaga ghar. The enshrined deity is Narasingh. Height 28ft. Period is 15th century AD and Rekha Deul. (Fig. 77)

Mutt Culture at Puri town:

Mutts were set up at Srikhetra (Puri) way back in 9th century AD with the advent of **Adi Shankaracharya**. These mutts played a key role in the cultural renaissance of not only Puri but the whole of Odisha. As reported in Puri Gazetteer in 1929 'Mutts are monastic houses originally founded with the objective of giving religious instructions to disciples and promoting religious life.'

It is stated that 742 mutts came up in Puri over the centuries though Odisha Endowments Department, the regulatory wing of mutts, said that only 81 of them are active now. The mutt system originated when saints of various lineages visited Puri to get *darshan* of Sri Jagannath and set up their centres on land donated by contemporary kings. Managers of mutts are called Mahantas or Adhikaris.

The primary function of *mutts* was to render services in Srimandir (Jagannath temple) through participation in various rituals and offering other things like sandalwood, costumes to deities. Some branches of mutts were also established to practise martial arts called **Akhadas.**

Each *mutt* specialized in taking care of a particular type of pilgrims, say devotees from Bengal who traditionally go to Gaudiya mutt and Advaitins to Shankaracharya

Mutt. Each mutt has a presiding deity belonging to a certain cult. With the decline of monarchy, many mutts gradually lost their influence and assets due to mismanagement and encroachments. Some of them were even taken over by the Government under the Endowment Act.

***Mutts* that are still active in Srikhetra** are Bada Akhada, Bada Santa, Bauli, Balagandi, Chhauni, Damodara Vallabha, Emar, Haladhiya, Hati Akhada, Jay Jay Rama, Jatiya Babaji, Kaliti Laka, Kausalya Dasa, Kataki, Bada Jhadu Visakha, Balaram Kot, Bada, Chikiti, Dakhina Parsva, Ganga Mata, Indra Svami, Haveli, Jagannatha Vallabha, Arjuna Das, Kota Bhoga, Kakudiya, Lavanikya, Brahmachari, Bada Odia, Bada Chhata, Gopal Tirtha, Haridas, Janch Pitha, Jada, Khajurya, Kunja, Khakhi Akhada, Mahiprakash, Malla Akhada, Nandini, Nua, Nimakara, Panjabi, Ramji, Raghava Das, Siddha, Govardhana, Samadhi, Sata Bakharia, Sata Asana, Tota Mahavira, Venkata Acharya, Mangu, Lakshmi Bhadra, Nevala Dasa, Narayana Chhata, Pandita, Radha Vallabha, Raghunatha or Ghumusara, Sankarananda, Shiva Tirtha, Sana Chhata, Satalahari, Giridhari, Torani Chhatra, Jiyara Svami, Nrishimha Acharya, Naga, Nirmohi Akhada, Papudia, Revasa, Radha Kantha, Suna Gosvami, Sundara Das, Uttara Parsva, Sana Jhadu, Sana Matha, Sisu, Swargadvara Chhatta and Kachra Mutt. These mutts still perform designated rituals in Jagannath temple.

Govardhan Mutt was set up by **Adi Shankaracharya** in 820 AD and is the oldest and the most important of the lot. Puri Shankaracharya Sri Nischalananda Saraswati is the head of **Mukti Mandapa** and is the final authority on rituals at Jagannath temple. It inspects rituals in the temple and offers **Bhoga** to deities during Rath Yatra. This mutt has popularized **Vedic mathematics** in the world. Emar Mutt, the biggest and the richest in the State, is situated near the Lion Gate of the temple and is the most important of the Ramanuja **Sampradaya.** It provides canopy to the temple and other costumes on the day of Rath Yatra. **Raghava Das Mutt** offers Vimanas for Chandana and Rath Yatra. It also provides crowns called **Tahias** to deities. Jagannatha **Vallabha Mutt** takes care of the **temple garden** and organizes several festivals for

Vije Pratima. **Gopal Tirtha Mutt** provides **Hati Vesha Samagri** for Snana Purnima. Mahiprakash Mutt supplies tooth-brushes. **Jatiya Babaji** supplies ropes for Rath Yatra though these days Kerala State Coir Corporation Ltd provides fibre ropes for this occasion.

Bada Odia Mutt supplies **Patta Vastra** (silk clothes), bhoga and sandalwood paste during the six days of Gundicha. Every year it supplies **Chandua** for the deity and cleans it. **Chhauni Mutt** offers crowns made of thermocool (sola) during Rath Yatra. Similarly, **Sri Ram Das Mutt** supplies Panthi and offers Chamara during Rath Yatra while **Gangamata Mutt** offers Panthi Bhoga during Gundicha. Badachata Mutt offers daily Kirtana. Radhakanta and Darpanarayana Mutts clean the main temple. Trimali Mutt, Dakshinaparsva Mutt and Uttar Parsva Mutt provide Mohan Bhoga. Trimali Bada Mutt provides Chandana Bhoga. Darpa Narayana Mutt provides Chamara Seva and garlands. Suna Gosvami Mutt provides Shamara Seva and 108 pots of water for Snana Purnima. Some mutts of Puri were recently in the news for wrong deeds. The most sensational was the discovery of tonnes of silver bricks and ingots from the 300-year-old Emar Mutt.

Goddess Varahi :

The temple of Maa Varahi is situated in Bali Sahi. Nine-day-long **Basanti puja** is an important festival here on the occasion of worship done by *Lord Ramachandra* to kill *Ravan*. The *Puja* ends on *Sriram Navami*. (Fig. 81)

Dev Deepavali at Srimandir :

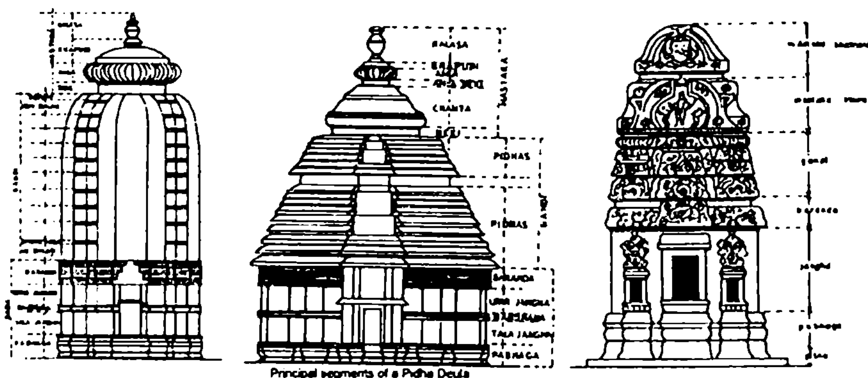
The three-day-long Dev Deepavali with Lord Jagannath paying homage to His ancestors amidst illumination of the temple with diyas from top to bottom is observed.

During these three days, a set of complex rituals is observed. The servitors climb to the top of the temple and light diyas which present a treat for the devotees. The elaborate display of fireworks from atop the temple illuminates the sky and enthralls the devotees.

During the three days i.e **Margasira Krushna Chaturdasi, Amavasya,** and **Sukla Pratipada** consecutively lakhs of

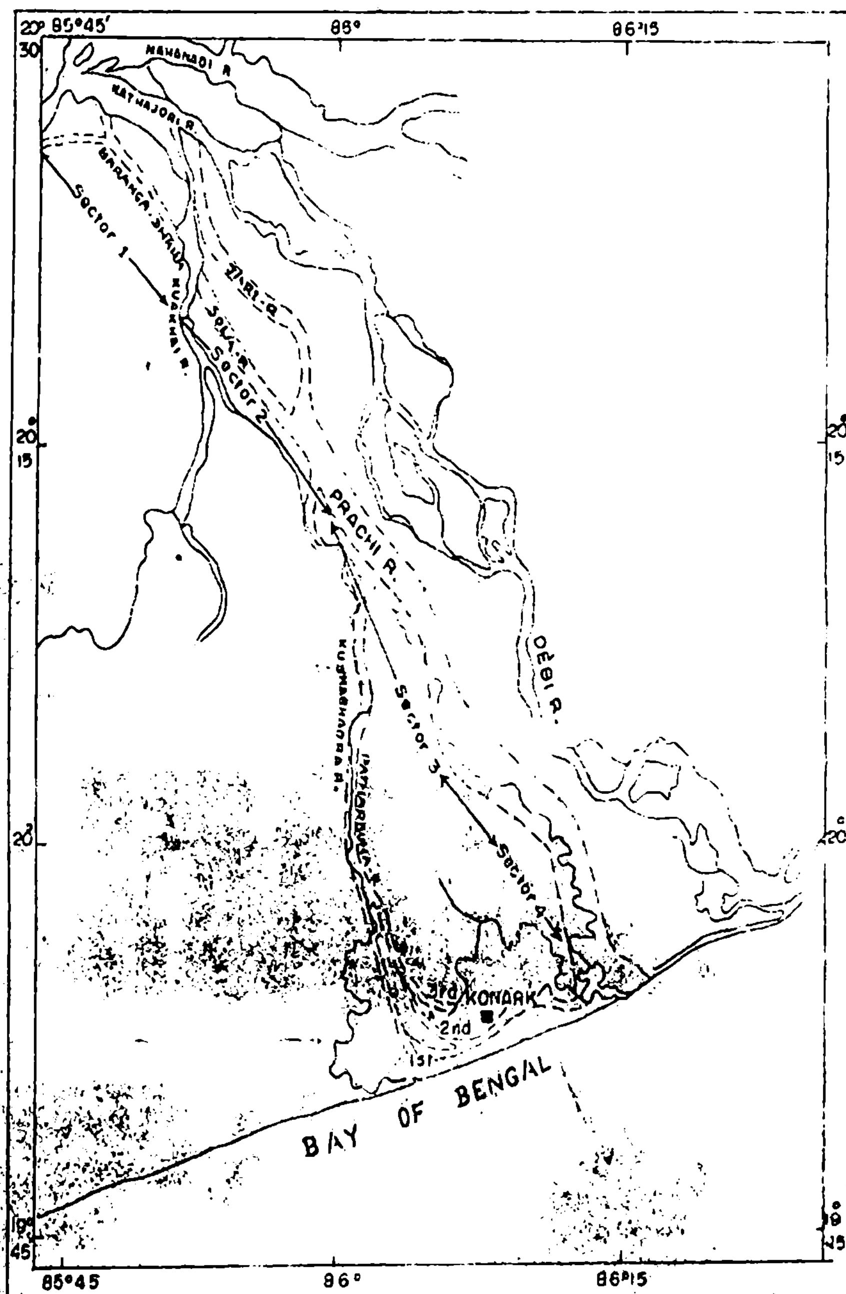
worshippers throng the holy city to witness lighting of diyas on top of the temple "Amolaka" and display of fireworks. This year i.e. 2012 on first day i.e Krushna Chaturdasi, Shradha and deepa dana was offered to **Nanda, Basudeva, Jasoda** and **Devaki.** On second day offered to **Dasarath, Kaushalya, Sumitra and Kaikei.** On third day offered to **Maharaja Indradyumna** and **Maharani Gundicha.** Many noted singers and musicians dedicated their new compositions to the Lords on this occasion. (Fig. 80, 82)

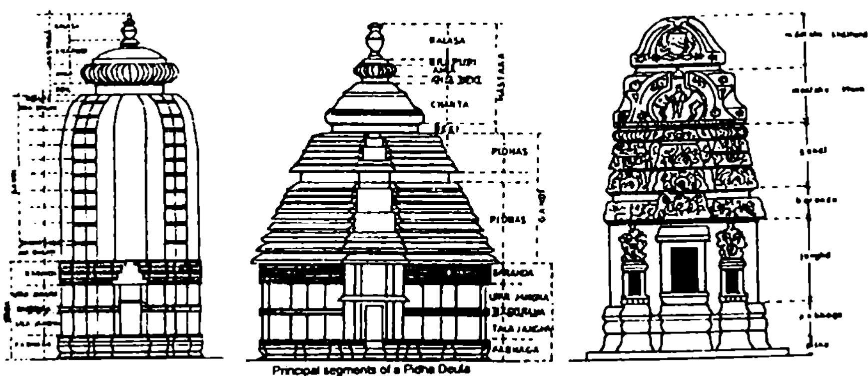




Principal segments of a Pidha Deula

SKETCH MAP OF ORIGINAL PRACHI SYSTEM.





Principal segments of a Pidha Deula

Prachi Valley

(A Part of Undivided Cuttack & Puri districts)



Introduction :

Prachi, a small river of over 60 kms in length, a part of the Mahanadi distributary system in Odisha along the eastern coast of India is an important topographical as well as cultural landscape. Presently the parts of the modern day's districts of Puri, Khurda, Cuttack and Jagatsinghpur comprise the Prachi Valley region. The Prachi river originally branched off from Mahanadi at Naraj before Kathajodi branch but its head has been silted up and hence closed. Now it flows from Phulnakhara and drains the area between Kandal and Kushabhadra rivers.

The origin of Prachi is no more wrapped in mystery. But the historians of Odisha are silent about the glorious civilisation that flourished in the Prachi Valley. No one can imagine about the affluence of such a glorious civilisation on the valley of a small river in compari-

son to Mahanadi, Brahmani, Baitarani etc.

Though small in size, it contains the hidden treasure of a magnificent past. **Dr Radhacharan Panda** carried out the survey works of Prachi Valley and published a book titled "Prachi Nadira Aeitihashika Bivaba". Historians like late Prof. **Ghanashyama Dash, Shri K. N. Mohapatra** (Retired Superintendent of State Archaeology), **Dr N. K. Sahoo** (former Professor and Head of the Department of History, Sambalpur University), conducted some sort of survey works in Prachi Valley and a report in this connection was published by Utkal University, in the year 1969-70. **Shri P. K. Ray,** Superintendent of State Archaeology took up the detailed works of survey, exploration and excavation of the ancient sites and monuments in the Prachi Valley.

On the basis of a recent study on scientific and geological aspects with the help of aerial photographs and satellite images, a thesis has been prepared by **Rajat Kumar Kar** under the guidance of **Prof. (Dr) N.K. Mahalik** of Utkal University. From this reference, the evolutionary history of Prachi river is discussed below :-

At present, only the downstream 50% of Prachi river course appears as a continuous water-carrying system and is felt as a river while the up-stream 50% of its course has lost its identity as a river. The first one-fourth of Prachi course upto the "Kuakhai Join" is known locally as **Barangadhara**, the course of which is now taken up by a major canal, the Puri Main Canal. The second one-fourth of Prachi course from "Kuakhai Join" to Bhingarpur appears as discontinuous linear water bodies along two routes, the **Jari branch** to the north and the **Sola branch** to the south. The Jari and Sola have joined together at Bhingarpur to form one channel, which runs upto the sea and forms the last two-fourth of the river course. This section carries the excess flood run-off of the nearby rivers or the irrigation spill-off of the canals. It does not have a direct link with the catchment of Mahanadi.

Evolution :

Geological investigation indicates that Prachi was a major river in the past, sharing a major part of the catchment water and sediments. It was a very active river with wide channels and many anabranches draining lots of water and sediments and was responible for building the

southern part of the delta. On the basis of the analysis it is believed that it had originated at the delta head around Naraj as a major distributary of Mahanadi river system. It is seen that it had started near Marthapur – Arilo, near Naraj. It is known as Barangadhara till it was **intersected by Kuakhai river**. At present it has been completely burried beneath and one can only see some portions of its deserted bed, meeting Kuakhai river near Gandarpur. After Kuakhai join, Prachi has branched into two major channels. The Jari on the north and the Solo on the south which have joined at Bhingarpur to form a single channel upto the sea. Jari is seen as a discontinuous waterbody from Phulnakhara to Kantabad, while Sola passes from Phulnakhara via Pahal.... upto Bhingarpur. These two branches after joining together formed the major river Prachi passing via Niali, Madhaba and Kakatpur and then meets the sea.

Prachi moved towards the sea in meandering channels and had often shifted its course from one meandering channel to another. Thus a series a meandering belts, one interseeting the other are clearly visible on the aerial photographs and partially felt in the field around Charichhak to Kakatpur sector of the river channel. There were many anabranches of these meandering channels which were flowing along different subroutes which later joined up, either together or independently at several discharge points to the sea. Some of the important extinct anabranches identified from air photos are now lost.

A major branch of Prachi which appears to have parted from the main Prachi course just below Bhingarpur was flowing southward through the villages Pari Basudeipur, Mahukhanda, Prataprudrapur, Banamalipur, Nimapara, Gop, Bedpur, Garh Rupas and Achyutpur and was discharging into the sea along three possible routes during three different times. These routes are identified as **Chandrabhaga - I** (oldest), **Chandrabhaga - II** and **Patharabuha** (youngest). The youngest of these three sub-routes was flowing north of Konark and had joined with Kadua, a drainage channel at Paikarapur, whereafter they flowed north-eastward to join with Prachi and finally discharged into the sea. It may be noted that Kushabhadra, a branch of Kuakhai has occupied the above branch of Prachi upto Gop and diverted southwards to meet the sea at Ramachandi.

From the above analysis it is realised that Prachi was a major distributary of Mahanadi with many anabranches and distributaries fluctuating in their course and doing their geological works. The present feature in the Prachi system is only a relic of the extensive past. The cause for this dimunitive activities and diminutive size can be explained as a normal consequence of deltaic evolution. In deltaic evolution distributaries form as young systems and later develop into major systems with wide activities. They become old, lose their strength and carrying capacities and due to either neo-tectonic activities or due to change in the equilibrium conditions in sediment supply and distribution ,they do not get the necessary water and sediments and start degenerating. New distributaries develop, spread their activities over the old system and burry the old system making them dead and defunct.

In the case of Prachi system the same thing has happened. The development of Kuakhai as a younger distributary from Mahanadi, flowing south-ward happened to cross Barangadhara and has diverted the water and sediments supply of the Prachi river making it defunct in due course. Thus the once flourishing active Prachi river was **beheaded by the newly developed Kuakhai system**. This led to the situation in Prachi as we see it today. (Fig. 2)

A. Cultural Sites

(Note : Compilied from works (Prachi Valley) of Sri P.K. Ray, Archaeologist.)

1. Phulnakhara

The present Cuttack-Bhubaneswar road bifurcates the Prachi at Phulnakhara. A Siva temple known as **Lakshesvara** stands amidst cornfields near the eastern bank of river Prachi very close to Phulnakhara about 16 kilometres from Bhubaneswar. The present Siva Temple of Pidha type has been built on the ruins of the original temple. The side deities are in situ. Both the sanctum and the Jagamohana are plastered and lime-washed. The temple is also known as the **Bila Lakhesvara** since another Siva temple of the same name exists about 5 miles away at a place called **Barimunda** on the left bank of the Kuakhai. Here the ***Linga*** is *Patalaphuti*. (Fig. 1)

2. Sundergram

i) Sundergram is 28 kilometres from Bhubaneswar connected with metalled road under P.S. Govindpur. district Cuttack. In the middle of the village there is a Siva temple known as **Gatiswara** built in modern times. Close to this Siva temple is an image of **Varahi,** installed in a modern temple and worshipped as **Vilasuni.**

ii) About 2 kilometres from Sundergram on the northern bank of the Prachi, at one isolated place, stands a ruined Siva temple of **Svapnesvara** where only the lower portion of the **Garbhagriha** along with the Sakti-pitha (without Linga) exist. The temple was built with the admixture of ancient bricks and laterite blocks as the newly -constructed brick walls on the three sides of the Garbha-Griha contain old bricks. Laterite stones as well as pillars are lying scattered and half-exposed. The finding of another Sivalinga nearby gives a clear indication of the existence of a Siva temple in the same compound. The mound also gives a vivid picture of the collapsed temple along with the compound wall in course of centuries. A great ancient tank known as the **Svapnesvara *Pushkarini*** is to be found on the southern side of the temple. A miniature image of Trivikrama Vishnu brought from a nearby Vishnu temple is placed near the Sivalinga. A few yards to the Northwest of the temple, under a great baniyan tree, is the **Jagamohan-gadi.**

3. Dakshinesvara

The Siva Temple, known as the Dakshinesvara, in village Bagalpur, P.S. Govindpur, contains loose sculptures of **Buddha, Varahi, Trivikrama** and **Ganesha** set on the outer walls of the shed. The Vaishnavite images were brought from the Vishnu temple which stood in the compound of the Dakshinesvara as appears from the existing lower basement of a temple said to have been dedicated to Vishnu. A **Yajnya vedi** is also to be found.

4. Nadiagurudi

The site Nadiagurudi near the eastern bank of the Prachi and

very close to the Phulanakhara-Kakatpur road contains a Siva Temple called **Siddhesvara.** The place for side deities is blank. As the temple stands below the embankment of newly-dug Niali canal, the Bada portion of the temple is sinking down due to accumulation of mud.

5. Kantapara

Kantapara standing near the northern bank of Prachi, 30 kilometres from Bhubaneswar on metal road, is full of antiquities. It finds mention in the Dhenkanal C. P. of Tribhuvana-Mahadevi, a devotee of Hari of Bhuama Era 110. The following sites are notable :-

(a) Sisua- The square-sized half-ruined Siva Temple of **Gatisvara** built with laterite blocks is located in the village Sisua near Kantapara. A loose sculpture of **Trivikrama Vishnu** is kept inside the temple. A great ancient tank is to be found to the south of the temple.

(b) Not very far from this temple, an image of **Bhairavi** standing under a tree, is locally worshipped as the **Kshetrapala.**

(c) About one kilometre from Kantapara near the side of the main road, the basement of a ruined temple exists. The presiding four-armed female deity (1'3"X6") with seven serpent hoods above her head holding Akshyamala in right and left hand in Abhayamudra, has been removed from the ruined temple and is being worshipped as **Vilashuni** inside a thatched cottage.

(d) About 3 kilometres from Vilashuni amidst cornfields and near the north bank of the Prachi, there is a Siva Linga without temple known as the **Somanath.**

(e) About two kilometres from Somanath just on the northern bank of the Prachi under a tree is lying the Siva Linga known as **Balunkesvara** without any temple.

6. Kuanara

Kuanara is 32 kilometres from Bhubaneswar connected with road upto 30 kilometres and 2 kilometres earthern road near the northern bank of Prachi. It contains the Vishnu Temple known as the **Dadhivamana** with a great compound wall of laterite blocks. It is a

Panchayatana Kshetra with four subsidiary shrines as indicated from their ruins at four corners. The main temple is **Pancharath** in plan. But the inside of the sanctum has been totally blocked and plastered, the reasons of which are not known. The presiding deity **Jagannath,** made of wood instead of being installed in the sanctum, is placed in the Jagamohana and worshipped as Dadhivaman. The outer structure of the main temple is covered with plants and cracks of great dimensions.

7. Varahapur

Varahapur is 36 kilometres from Bhubaneswar and 4 kilometres from Kantapara connected with metalled road. The place is well known as **Gupta Manika Tirtha.** Very close to the north bank of Prachi and near the main road, there is a great ancient tank which goes by the name of **Gupta Manika**. This, according to tradition, current in the locality, was also known as the Gupta Ganga, where the **Pandavas** stayed for some days during the course of their secret banishment.

Near the **Gupta Manika Tirtha,** is a Matha, where inside a Vishnu temple of medieval period and of Pidha type, chlorite images of Shrikrishna, Anthua-Gopala, Gajalakshmi and the wooden image of Jagannath are being worshipped. Not very far from this place under a baniyan tree, inside small modern shrine a two-handed **Bhairava** is being worshipped as **Kshetrapala.**

8. Adaspur

Adaspur, an important village on the left bank of river Prachi, is 37 kms from Bhubaneshwar via. Phulnakhara by an all-weather motorable road.

The village is famous for the ruins of the temples of **Swapneswar Mahadev, Madhavananda, Varaha-Narasimha, Grameswar, Nilakantheswar** and **Durga.** Several loose sculptures of **Jaina Tirthankaras** are also found in the locality. The Swapneswar Mahadev temple in Pidha style still preserves the Siva Linga. Images of Ganesh, Parvati, Kartikeya and Astikajaratkara are lying in the premises of the temple. A beautiful image of Risabhanath surrounded by **23 Tirthankaras** has been kept in the ruined premises of the Jagamohan. The temple, built for Goddess Durga on the left bank of Prachi river, has been completely damaged. In its place, a new temple has been constructed and the deity is consecrated as Budhi Thakurani. The ruins of

Nilakantheswar temple are traced behind the Adaspur High English School. The foundation of the ruined Grameswar Siva temple along with loose images of Narasimha and Mahadev was brought to light at a place adjacent to the Niali branch canal. The Siva Linga of this shrine is worshipped under a big tree. The Varaha-Narasimha temple comprising Vimana, Jagamohan, Bhoga-mandap and Natamandap once standing within a spacious compound surrounded by high walls has now fallen completely and is extant up to plinth level. With the ruins of the original structures a new shrine has been built over the Vimana in Pidha order which contains the two beautiful images of Varaha-Vishnu and Narasimha-Vishnu. The Nabagraha slab of the original temple has been wrongly placed on the northern wall of the temple. The temple of Madhabananda in the central place of Adaspur preserves an image of Vishnu worshipped as **Madhava.** (Fig. 3,5,6,7)

9. Eranch Panchachuda temple

The present temple was built in 1883 AD in village Eranch located at a distance of 8 kilometres from Adaspur. The temple has **five apex** points *(chuda)* but, if seen in any direction, only **three will be visible.**

The deity is six ft. high, **Nrusingha** made of black chlorite and in his lap image of **Laxmi** is there. There is another temple where **Gopinath** as side deity is being worshipped.

In the month of Kartika **Harinam Sankirtan** is done 24 hours for a full month. Important festivals here are Nrusingha Janma, Janmastami, Agni-Ushhab and Gundicha. People like to celebrate marriages here since the ***Prasad*** contains special aroma after the Puja is done. (Fig. 8)

10. Kenduvilwa

Kenduvilwa on the eastern bank of the Prachi under P.S. Balianta, district Puri, is the birth place of **Jayadeva,** the celebrated Sanskrit poet who flourished in 12th-13th Century A.D. The site is enriched with ancient remains, the antiquity of which goes back to 8th Century A. D. The cleaning works of the site conducted by **Shri K. N. Mohapatra,** Superintendent of Archaeology has brought to view two beautiful images of Chandi known as **Amba** and **Ambalika,** supposed to have been worshipped inside the dilapidated brick temple (now conserved by the State De-

partment of Archaeology). The proper identification of these two images is still to be decided since no such images have been so far discovered in Odisha. Besides, the place contains a ruined **Siva Temple,** the temple of **Lakshmi-Nrusingha** and images of **Vishnu, Astika Jaradakaru, Maruka, Bhairava** and **Kankala Bhairava,** etc. Curiously enough the Buddhist images of Avalokitesvara and Tara (now lying under a tree) create an impression that the site was not only enriched with Sakta, Saiva and Vaishnava sculptures of different ages but also of **Buddhist pantheons** prevalent in Odisha in 8th Century A. D.

Village Kenduvilwa has undergone a sea- change in course of time and is now populated with people from all castes although it was earlier a Brahmin-dominated area. The village's connectivity to other places has improved and education flourished. Most of the people, including educated masses though are aware of the place's heritage, are little equipped with knowledge on the poet. There, however, are exceptions, especially authors who have written on the life of Jayadeva.

Several artefacts and relics including utensils and belongings of the poet dating back to 1200 AD have been recovered during excavations. The monuments have been kept in a museum. State Government has also built a park at the place under **Jayadeva Heritage Project** to give it a more attractive look. Spread on 25 acres of land, the park has plants which Jayadeva mentioned in the **Gita Govinda.** The place covering about 17 acres welcomes the visitor with its rich greenery, valley of flowers and 12 groves designed according to such numbers of sections found in Gita Govinda. The birth place of the poet and his ancestral locations have transformed into two beautiful landscapes by the Tourism and Culture Department in association with the Jayadev Foundation Trust.

In Kenduvilwa a medicinal plant garden near the poet's birthplace is spread over 5 acres and both are part of the Jayadev Heritage Project. The Central Medicinal Plant Board has also planted a medicinal garden in the place.

There are two ponds namely the **'Padmavati Pushkarini'** and **'Kumuda Pushkarini'** apart from one canal that flows through the park. The Padmabati temple and Siva temple located near the park add an aura to the place. The park on one of its corners has a neem tree situated near Jayadeva house.

It is believed that Jayadeva composed the Gita Govinda sitting under this very tree. There, however, is no sign of Jayadeva's house in the vicinity. (Fig. 4,9,10)

11. Jayadeva, the Vaishnabite poet

Jayadeva was one of those great people who had brought glory to this land through his work. Born in the last quarter of 1200 AD in a small village in Odisha, Jayadeva played a significant role in popularizing the Sanskrit language. He was not only a poet in Sanskrit literature, but also a person who had influenced the culture and tradition of the State in different ways.

His famous composition **Gita Govinda** based on the eternal love between **Lord Krishna** and **Radha** made him a legend in Odisha and all around the world. In this scholarly work of poetry he has described how Radha is superior to Krishna.

Though he had also composed 'Dasakritikrite' in which he mentioned about the Dasavatara (ten incarnations of Lord Vishnu), it is the Gita Govinda which had brought him recognition all over the world. It became so popular that he became an icon for Odia people at that time.

The finest lyrics used in Gita Govinda is a proof of his in-depth knowledge in Sanskrit language. The poet wrote in a time when Sanskrit was gradually losing its popularity. He is also known as an ardent devotee of **Lord Jagannath.** It is said that Lord Jagannath himself had come to his home to write the last line of a stanza which was ***'Dehi Pada Pallaba Mudaram'.*** Gita Govinda was the favourite of Lord Jagannath to such an extent that he often went to the place where it was performed. Later **Gajapati Raja of Puri** made arrangements for performing this in Jagannath temple regularly. This episode had made Jayadeva more popular in Odisha. (Fig. 12,13,15,16)

12. Govindaramapatna

The present Siva Temple of **Kasi-Viswanath** in Gobindarampatna stands just on the eastern bank of the Prachi at a distance of 5 kilometres from Adaspur. It is connected with a metalled road of 3 kilometres upto Sarai and 2 kilometres on the earthern embankment of the Prachi. It was built on the ruins of the original temple.

13. Kapila Muni Ashram

Kapila Muni Ashram is a solitary site on the eastern bank of the

Prachi about seven kilometres from Adaspur. The Siva temple known as the **Kapilesvara** is of a peculiar Pidha type which clearly demonstrates the double system of Mastaka portion of the sanctum connected with a straight projection of 5' in length. Inside the sanctum the **Siva Linga** is always submerged under water which is about 5' deep. (Fig. 14)

14. Jamu-goradi

About one Kilometre from the Kapila Muni Ashram on the same embankment of the Prachi, stands the Siva temple of **Gokarnesvara** in village Jamu-Goradi. P .S. Govindpur, Cuttack district. It is a Pidha type temple built of dressed sandstones. The floor portion of the Jagamahana only exists and the walls are demarcated by the placing of rectangular pillars horizontally. The side deities are in order.

One loose sculpture of Vishnu (2'x1') and another **Tribikrama Vishnu** are placed on the floor of the Jagamohana near the entrance to the sanctum. These two Vaishnavite images were brought from a temple which existed nearby. In the sanctum near the Siva Linga, is placed a chlorite image of **Shrikrishna.**

15. Triveni

Triveni is the confluence of the **Prachi, Manikarnika** and **Saraswati.** At present Prachi and the Manikarnika exist but no traces of the Saraswati are visible. **Antarvadi** is the place in between the Manikarnika and Prachi and here the bathing ghat is known as Triveni Ghat, where, on the new moon day in the month of Magha thousands of people take their sacred bath. Just near **Triveni Ghat** is the Yajnakunda (sacrificial altar) in a dilapidated condition. There is a Math where a chlorite image of Shrikrishna and wooden image of Jagannath are worshipped as **Antaryami.** To the northern side of the Matha is a Siva Linga known as **Lokanatha,** which, according to local tradition, was worshipped by **Ramachandra** during the period of his banishment.

Near the Antarvedi, is the Siva temple known as the **Vilesvara** in village Bhapur, P.S. Balipatna, district Khurda. On the ruins of the *Pada(foot)* portion of the original temple, the present Pidha temple has been built. Inside the sanctum near the Siva Linga are placed the images of **Chaturmukha Brahma** and Parvati. On the frontal facade of

the temple, the image of Chaturmukha Brahma is also to be found. The side deities are in order. A loose sculpture of Varaha Vishnu is placed near the entrance wall. The **Dolamandapa** is to be found on the South-Eastern side of the temple. During this period the people of **Nath** community visit nearby villages 15 days ahead of **Tribeni Amabasya** and collect paddy and other food materials. Those devotees who make a dip in the Ghat on the Amavasya, are served food by these Nath Community people.

To the west of the temple of Vilesvara is a small Pidha temple, known as the **Trivenisvara.** The great Sanskrit poet Jayadeva is said to have performed his sacred bath here on the **Triveni-Amavasya** day (black-moon day of Margasir). (Fig. 18)

16. Niali

Niali is a prosperous village on the road branching off from Phulnakhara on the National Highway No.5. It is connected by bus services from Cuttack, Bhubaneswar and Kakatpur. It is about 47 kms from Cuttack and 49 kms from Bhubaneswar via Phulnakhara.

The place is famous for the temple of **Sobhaneswar** Siva which once stood very near to the left bank of Prachi river. In addition to this Siva temple, there are remains of other shrines and loose sculptures belonging to **Brahma, Vishnu** and **Sakta** deities which indicate successive stages of religious development in this area.

The Sobhaneswar Siva temple complex consists of Vimana, Jagamohan, Natamandir and Bhogamandap, of which the last two apartments have been lost. The main temple (Vimana) represents Rekha style of Odishan architecture. The outer walls of the temple are built with Saptaratha projections with niches on the *Rahapaga* for *Parsvadevatas*.

The **Linga** is ***Patalaphuti;*** so the devotees see only *Sakti.* At the back of the Sakti, representive image *(Chalanti Pratima)* **Chandrasekhar** is present in a *Singhasana.* The deities **Patitapaban Dolagobinda, Anthuagopal** are also worshipped in the temple. **Sri Ganesha, Sri Kartika, Maa Parbati, Vira Hanuman, Maa Banadurga** are being worshipped as side deities. In the temple premises (Mandira Bedha) *Asta Sambhu* i.e. Suryeswara, Dakhineswar, Aisaneswar, Mukteswar, Garudeswar,

Dhabaleswar and Sankareswar Mahadeva are worshipped. Here a **custom** is followed i.e. if there is dispute on false or true ground one vows here touching a nine-angled stone. If he is a liar, he gets punishment by the Lord, as the legend goes.

The **commemorative inscription** on the outer wall of the Jagamohan records the erection of the temple in the **Ganga period.** Poet **Udayana,** the composer of this epigraph was also the composer of the commemorative inscription attached to the Megheswar temple at Bhubaneshwar, built by **Swapneswar Dev**, the brother-in-law of the Ganga King **Rajaraja Dev II** (1170-1194 A. D.). So, it is evident that the temple of Sobhaneswar was built in this period. The inscription of the temple records the performance of Devadasi dance in the Natamandir of this temple. The **eight-handed Chamunda** image of this village deserves special mention. Such type of Chamunda images are generally attributed to the 8th-9th century A.D when the Bhaumakaras ruled over this land. (Fig. 20)

17. Brahma temple at Niali

On the ancient ruins a Pidha temple has been rebuilt in which an image of **Chaturmukh Brahma** measuring 26" X 14" and holding Japamala in his right hand and *Kamandalu* in left hand, is installed and accordingly the temple is known as the Brahma temple. Jagamohana of the temple has gone out of existence and over this two separate rooms upto the height of 8' 4" have been constructed by the villagers in laterite blocks. Inside this Jagamohana the following loose sculptures of Vishnu have been kept:

1. Vishnu (3' 6" x 1' 6")-Upper left hand is broken from the wrist, lower right hand broken from the elbow and lower left hand holds **Gada.**

2. Vishnu (3'.6" x 1'.6")–All the four hands are broken from the elbow and the elbow and the head portion have been detached from the body and slightly jointed with cement. On the basis of iconographical characteristics these images have been identified as **Vasudeva**.Near Niali there is a village called Nivaran.Here is temple of Lord **Grameswar** where there is a **rare Buddha image.** (Fig. 17)

18. Madhab

At a distance of 8 kms from Niali is village Madhab, a beautiful picnic spot on the left bank of river Prachi. The place is also famous for the temple of **Madhabananda** built in the middle of 13th century A. D, after whose name the place is so nomenclatured. The installation of Goddess **Durga** along with **Madhab** indicates the affluence of **Durga-Madhab** cult here. The main temple is Saptaratha in plan and has some resemblance with that of the **Lingaraj temple** at Bhubaneshwar. The crowning element is in tact and contains the Sudarshan-chakra on the top. Separate shrines close to the outer walls have been constructed for Parsvadevatas. The **Jagamohan** in Pidha order is flanked by **Naga pillars.** The outer walls contain **Dikpalas** and erotic couples. A well- carved and polished **Garuda** image surrounded by *asrakulanagas* is installed on a masonary pillar inside the Jagamohan. Similar **Garuda** image has not been found anywhere else in Odisha so far.

Out of many rituals of Lord Madhabananda, **Bhaumya Ekadasi** (Magha Sukla Ekadasi) is observed here with much pomp and ceremony for a month. On Bhaum Ekadasi every family of Prachi Valley must visit the Lord and offer *"chuda-ghasa"* and banana. In late night **"Mahadeep"** is taken to the apex of temple. Lord Madhabananda is treated as **uncle** *(mamu)* of Lord Jagannath, Suvadra & Balabhadra. (Fig. 19,21)

18.1. Bhagavat Melan at Madhab :

Odia Bhagavat written by Jagannath Das has taken an important place in the cultural life of every Odia. In Prachi Valley **Bhagabat Melan** ceremony is observed near Kenduvilwa, the birth place of poet Jayadev. 12 numbers of *Bhagabat Gadis* around Kenduvilwa traditionally bring *Bhagabat Pothi* in a decorated Viman accopanied by *'Sankirtan'* to Bhagabat Melan field at Madhav. This occasion is observed on Vaisakha Shukla Dasami to Vaisakha Purnima. In day time *Bhagabat Patha* is done and in the evening Geeta Gobinda is sung. The representive God of **Madhabananda** comes to the **Melan Sthali** (gathering place) called **Chandra Mauli Amra Kanan** and the Lord gives 'Darsan' to devotees. At present there are 15 numbers of *Melan Sthalis* in

Prachi Valley and **Madhabananda Melan Sthali** is one of them.

19. Pitapara

The famous **Siva Temple** known as the **Angesvara,** located 61 Kilometres away from Bhubaneswar (55 kilometres metal road and 6 kilometres un-metalled road on Niali-Charichhak road) and built of ancient bricks of the size of those used in the **Durga Temple** of Motia, stands on the bank of the Prachi in village Pitapara, about 5 kiolmetres from the temple of Madhabananda of Madhav, in P.S. Govindpur, district Cuttack. It is a **Panchayatana-kshetra** as marked by the ruins of four temples in the four corners. The temple is Pancharatha in plan and the Angasikharas appear on the *Kanikapaga* of the temple. The miniature Pidamundis are to be found on the body of the temple. The side deities are in order. (Fig. 11)

20. Motia

The unique **Durga Temple** stands on the northern bank of the Prachi in village Motia, 65 kilomtres from Bhubaneswar (65 kilomtres metal road and 10 kilometres un-metalled road) under P.S. Govindpur, district Cuttack The main temple is of **Pancharatha** in plan and is built of ancient bricks of the size 1·5"X9". The temple faces west and inside the sanctum a **four-handed Mahishamardini** Durga is worshipped. The image, carved in chlorite stone, is a rare specimen of Odishan art. By the side of the Durga, a very beautiful image of **Surya** and a four-handed **Chamunda** are being worshipped.

The Jagamohana, built of ancient bricks, is demarcated by the existing walls only. The brick compound wall of the temple is indicated by the existence of its lower portion at some places which can further be exposed after proper excavation. The foundation of the sanctum as well as the Jagamohana are built of laterite blocks unlike other brick temples of Odisha.

There is a great tank, to the north-east of the temple with a dilapidated temple in the centre known as the Dvipdandi. (Fig. 26,32)

21. Krishnaprasadgarh

The ancient site known as Krishnaprasadgarh is 52 kilometres from Bhubaneswar by bus upto Amareswarprasad and from there 7 kilometres by foot , under P .S. Govindpur, district Cuttack, It contains a Siva temple made of ancient

bricks known as **Visvanatha** standing near the northern bank of the Prachi. The temple, facing west, is similar in construction to the Durga Temple of Motia. The entrance of the sanctum is decorated with a stone door frame having nine planets, Gajalakshmi and Saivite *Dwarapalas* on it. The temple is **Pancharatha** in plan. Just by the side of the Linga is placed a **six-armed** deity seated in *Padmasana* with raised hands and holding different weapons. Probably this image was brought from the Sakta Site of Motia. Both the foundations of the sanctum and the Jagamohana are built of sandstones.

The right and left sides of the Jagamohana, made of ancient bricks, exist upto Gandi and Bada portions respectively. It has got a stone door frame. Inside the Jagamohana loose sculptures of Vishnu, **Varaha Vishnu** and Parvati are to be found and these two Vaishnavite images were brought from a nearby Vishnu temple which had once existed in this Valley. It appears from the existing structural condition that the Jagamohana is of a Pidha type. The upper *Jangha* of both the sanctum and the Jagamohana are relieved with miniature Pidha-mundi and Khakaramundi which are noticed on the brick temple of **Angesvara** at Pitapara.

22. Tola

Tola is 54 kilometres from Bhubaneswar on the Nakhara-Madhav road in Gobindapur PS and just on the northern bank of the Prachi. It contains a Siva temple known as the **Ramesvara,** demarcated by a brick compound wall with houses of the village on four sides. The temple as well as the Jagamohana built of laterite stones stand on a platform. The sanctum is of Rekha type while that of the *Jagamohana is of Pidha.* The side deities are in situ. The temple is replastered and relieved with erotic sculptures and images of Jagannath, Balabhadra and Subhadra.

Inside the Jagamohana, on the left entrance wall, is set an image of **Panchamukhi Siva** holding *Kuthara* and *Japamala* in the right hands and parsu and counting Mala in the left hands. Legend goes that, **Lord Ram** here gave *Pindadana* to **Dasaratha** after praying to Lord Siva. So Dasaratha went to heaven.

23. Jallarpur

The Siva temple known as the **Somanatha** stands at the very outset of the village Jallarpur close to

the northern bank of the Prachi, about 53 kilometres from Bhubaneswar on the Nakhara-Madhav Road, under P.S. Govindpur, district Cuttack. The temple has been recently renovated and finely plastered. The side deities of the temple are disfigured due to over-plastering. It has a brick compound wall. The body of the temple is also relieved with modern erotic figures unlike the temples of **Ramesvara** at Tola.

24. Nuapatna

The site Nuapatna is 54 kilometres from Bhubaneswar on the Nakhara-Madhav Road near the southern bank of the Prachi, under P.S. Nimapara. It contains a unique broken temple of laterite and sandstones where the image of **Lakshmi-Nrusingha** was the presiding deity. The Gandi portion of the temple exists upto *Jangha* with lotus pedestal as Pabhaga. The temple is akin to the **Varahi Temple** of Chaurashi in construction forming a special entity of its own with octagonal pillars springing from the lotus *Pabhaga*. The side niches are left blank. There is no demarcation of the compound wall at present. Many sculptured stones are lying outside.

25. Amareswarprasad

i) The monument of **Amaresvara** stands at village Amareswarprasad very close to the Nimapara-Astaranga Road and near the southern bank of the Prachi river. It is 6.0 kilometres from Bhubaneswar. The **Siva Temple,** made of **ancient bricks** and known as Amaresvara, stands amidst ruins. The main temple is of Pancharatha design while that of the Jagamohana is of Pidha order. The Jagamohana, made of ancient bricks, has been conserved by the State Department of Archaeology. Inside the Jagamohana, a four-handed image of **Vishnu** is being worshipped as **Madhava.** The temple is a north-facing one. The place of the side deity in the north is occupied by **Uma-Maheswara** while that of the west and south are occupied by Kartikeya and Ganesha, respectively. A dip in Prachi river on Akshya Trutiya day and seeing the Lord Amareswar and Maa Ambika leads to gain much *Punya* - is the firm belief of the locals.

To the east of the main temple there is a brick temple, where a four-handed **Chamunda** is worshipped as **Charchika.**

ii) **Laxmi Nrusingha Temple** - The temple of **Lakshmi Nrusingha,** made of sand-stone blocks is located to the west of the temple of **Amaresvara.** Inside the temple is an image of Nrusingha, Lakshmi sitting on his lap, as we find of the same deity inside the compound of the Lingaraj Temple. Curiously enough, an image of **Avalokiteswara** measuring 1'6" X 0.10" containing two lines of inscriptions relating to the Buddhist Dharani was kept inside the sanctum. This has been brought to the State Museum.

Two Siva Lingas, without temples, known as the **Kapilesvara** and **Buddhanatha** are found worshipped inside a very small modern shrine in the northern side of the main temple. (Fig. 31)

26. Chahata

i) The temple of **Nilamadhava** at Chahata-Chahat or **Chhabati** as it is known to-day, about 2 kilometres from the temple of Amaresvara, is fortunate to have contained the brick temple in ruined condition (measuring 5'.3" in height and of the size of 7'x7') in which the image of a four-handed Vishnu measuring 3'.5"x 1'·10" is worshipped as **Nilamadhava**. The pedestal of the deity measures 2'·8"x l'·9". His upper right hand holds Chakra while the lotus is represented symbolically in lower right hand and the left hands hold Conch and the Gada. One female figure stands on either side and the Garuda is found praying near the feet of the deity. The upper portion of the temple has fallen down and ancient bricks of l"2"x9"x3" dimensions are lying scattered around the temple. The present stone door jamb or 9' x 4', probably brought from somewhere, set hurriedly as the **Navagraha slab,** which is generally placed in front above the door jamb, is found inside the temple. As a result of cleaning and trial excavation conducted by Shri P. K. Ray, an image of Nrusingha Vishnu was discovered at a depth of 3' from the western

side of the main temple. (Fig. 27)

ii) **Jagulei** - An eight-handed image of **Chamunda** inside a small modern shrine is worshipped as the Jagulai. The four right hands of the deity hold *Dambaru*, **Sword**, *Kharpara* and *Khetaka* while the first left hand is shown in Varada mudra, the fingers of the second hand touch her teeth, the third one holds a head and the last one rests on the body of a corpse. Two jackals, as if attacking the corpse by their mouth, are shown below. Probably this was worshipped inside the temple made of stones as appears from the existing mound and the debris containing sculptured stones.

27. Chaurashi

Chaurashi is about one kilometre from Amareswaraprasad connected by a road from the main road of Astarang.

i) The temple of **Lakshmi Narayana**-At the outskirt of the village Chaurashi stands the temple of Lakshmi-Narayana in ruined condition. The sanctum (7'7" in height) exists up to the Bada portion. Inside the ruined temple the worshipping deity Lakshmi Narayana of 5' X 2'9" is found carved in chlorite stone and placed over a Pith measuring 3'-10" x 2-3" x 1'.2". This unique image of **Lakshmi Narayana** is a rare finding so far as its iconographical and sculptural aspects are concerned. The trial excavation conducted by **Shri P. K. Ray** has exposed the burried Jagamohana upto its Bada portion) and the plat-forms of the Nata-Mandir and Bhogamandapa made of ancient bricks. The conservation of this temple has been taken up by the State Department of Archaeology.

ii) **The temple of Gramesvara**- The *Siva Linga* without any temple known as the **Gramesvara** is very close to the temple of Lakshmi-Narayana. Probably a brick temple was here as appears from the existing portion. The lower portion of the Garbhagriha measures 2'-9"x3'-7.5".

iii) **The Varahi temple** -It is a *kirti* of 10th century AD. At that time people were worshipping *Saptamatruka*.

They are **Brahmani, Maheswari, Koumari, Vaisnabi, Varahi** and **Chamunda.** Sometimes Mahalaxmi was included in the Saptamatruka while killing a demon. These Saptamatrukas helped **10-armed Durga**.

The temple of Varahi stands at the outskirt of village Chaurashi amidst corn field. The frontal facade of the Jagamohana carved in scroll designs, and of Naga figures reminds at once of the **Jagamohana** of the Rajarani temple at Bhubaneswar. The Jagamohana has latticed windows on both the sides. The three sides of the Jagamohana are decorated with war scenes specially of the epic of the Ramayana. The eastern panel depicts the scene of the **golden deer** and **Ramachandra** running after it. The southern panel contains the scene of discussion of the four monkey heroes deputed in search of *Sita*. The northern panel depicts the battle fought by *Rama* and *Hanumana* with the demons.

Every piece of stone of the main temple is artistically and beautifully carved. Erotic sculptures are also depicted on the body of the temple. Inside the Jagamohana two images of Varahi made of rough sandstones are lying.

The presiding deity of the temple Varahi, is made of chlorite stone and measures 5'.4"x2'.9". Fish and blood pots are to be found in her right and left hands respectively. The pedestal on which the deity is installed measures 5'.4" x 3'. She sits on a **buffalo.** This is a unique image of Varahi so far discovered in Odisha. This is a protected monument of Archaeological Survey of India. (Fig. 25,28, 29,30,34)

28. Vandesvara

Vandesvara is located about 7 kilometres away from Charichhak just on the south bank of the Prachi. The present **Siva Temple** known as Vandesvara has been built on the ruins of an ancient temple. On the ruins of the original Jagamohana, a long pillared hall has been constructed. An image of Vishnu has been affixed to the left of the entrance. **Varaha Vishnu** and Ganesha appear as the side deities of north and west respectively. The image of Varaha

and Vishnu were brought from other ruined temples.

29. Panichhatra

The Siva temple known as **Ramesvara** stands just on the left bank of the Prachi on an isolated place called Jangalaveri, about 3 kilometres from Panichhatra, under P.S. Kakatpur, district Puri. The temple consists of the sanctum, Jagamohana and the Natamandira. Though the sanctum is of Rekha order, it is unusually small in height being almost half of the total height of a Rekha deul in general. The Jagamohana and the Natamandira have been renovated on the original ruins. Inside the Natamandira there is a chlorite image of Vishnu (4' X 2'). This beautiful image of **Vishnu** was the presiding deity of a Vishnu temple which had existed on the bank of the Prachi in the remote past.

30. Kaduapatna

Durga temple at Kaduapatna is one of the Sakti Shrines of the Prachi Valley. It is located in village Kaduapatna of Balianta Block. The temple is situated 5 kms from Niali on the left bank of river Prachi. The original temple of **Barabhuja** (12-handed) **Mahisamardini** Durga was built in 6th -7th century AD and it was a brick monument.

The present temple is a *Pidha Deula* with height of 25 ft and it was repaired in 1980. The Jagmohan of the temple is a flat roof structure built in 2008. Besides the main temple two additional shrines are erected in the temple complex-- one is Lord **Bhabakundeleswar** and the other **Nrusingha.**

31. Kakatpur

i) The famous temple of **Goddess Mangala** stands on the eastern bank of the river Prachi at Kakatpur about 55 kms to the south-east of Bhubaneswar and about 16 kms from Konark. The present temple as well as the Jagamohana of about 15th Century AD were built on the ancient ruins and the Bhogamandapa and the Natamandira were of later additions. The main temple as well as the Jagamohana measure 50' x 27.5', 45' x 27.5' x 27.5' respectively. The temple is guarded by a great compound wall consisting of four gates.

The Goddess Mangala carved in chlorite stone is in *lalitasana* on a double lotus pedestal. The upper right hand

holds the wheel while the *Japamala* is shown in the lower right hand. Her upper left hand holds a bunch of lotus buds and the lower left hand holds an object (still to be identified). The same object is also held in the same hand by the four-handed Goddess locally known as **Ambika** inside the Chandi temple at Kenduli. The visitor is at once pleased to glance attentively at the dazzling appearance of this unique deity.

The side deities of the temple are **Vishnu, Varaha Vishnu. Nrushingha Vishnu** and the **Chamunda.** The image of Chamunda belonged to the original temple while that of the other Vaishnavite deities, brought from a collapsed Vishnu temple, were affixed in the present temple.

There is a ***'Vishrama Prasthara'*** lying in between the two doors inside the compound to the south of the Jagamohana where, according to the local traditions, the Goddess Mangala takes rest in the mid of the night after returning from the *Darsana* of Lord Jagannath at Puri.

On all **Ekadasi days** *Mahaprasad* from Puri Jagannath temple comes to Maa Mangala as a tradition. During **Dussera** time, here **Sola Puja** is done as per rituals. During whole of the year *Pancha Upachar Puja* is done before the deity, but in autumn festival *Soda Upachar Puja* is done.

ii) **The temple of Kakatei**-The temple of Kakatei is to be found outside the compound of the Mangala temple. The deity is four-handed and made of chlorite stone measuring 6' x 4.5', She sits in Lalitasana holding a wheel and *Japamala* in her right hands while the left two hands are engaged in counting the Japamala. She is worshipped as **Kakatei** and the village is known as Kakatpur in her name.

iii) **Deulimath**-The priests of Puri Jagannath temple come to this Math before **Nabakalebar** rituals takes place. Navakalebar of the trio is held normally at an interval of twelve years more or less when double *Asadha* occurs in a calendar year. The priests pray before the deity to inti-

mate whereabouts of **Daru** of Jagannath, Subhadra and Balavadra. Legend goes that the deity informs them in dream the exact location of Neem trees (Daru). The logs of the Neem tree are used to carve out the images of the trio. (Fig. 23)

32. Lataharana

The village Lataharana is about 3 kilometres to the southwest of Kakatpur and the river Prachi. The Siva temple of this place is known as the **Gramesvara,** which consists of the sanctum containing the Saivite Dvarapalas with nine planets on the lintel. Inside the Jagamohana the following loose sculptures are lying: (1) Two Vishnu images (2) Trivikrama Vishnu (3) Varaha Vishnu (4) Garuda (5) Ashtabhuja Durga seated in *lalitasana.*(Fig. 22,24)

33. Nilakanthapur

The temple of **Madhava-nanda** is to be found to the west of the **Vishyamitra Asrama** in the village called Nilakanthapur near the present Kakatpur Block Office. Built on the ruins of an ancient temple, it contains the unique image of Vishnu measuring 5'.6" x 2'.6". His upper right hand holds Chakra while the lotus is symbolically represented in his lower right hand. His left hands are shown with Conch and the *Gada.* The side deities of the temple are Varaha Vishnu, Nrusingh Vishnu and **Trivikrama Vishnu.**

34. Somesvara

Somesvara stands near the left bank of Prachi close to Astaranga main road and about 3 kilometres from Kakatpur. Once upon a time the place was full of ancient monuments as indicated by the debris and mounds. Besides, it is a store-house of images. The present Siva Temple known as the Somesvara, underwent demolition followed by successive reconstructions when loose sculptures such as **Naga images,** Ashtadikpalas, Nritya Ganesha, Brahma, happy couples, Varahi and erotic sculptures are set in the southern, western and northern walls of the temple. The image of **Kapala-mochana** is lying outside the temple. Here there is no *linga* visible; only Sakti is worshipped. Legend has it that Lord Krishna got **Sudarsan Chakra after praying to Someswar.** (Fig. 33,37)

35. Mudgala Madhava

The site Mudgala Madhava is located about 5 kilometres away from Jiunti. At the end of the vil-

lage, inside a renovated Pidha temple, an image of **Vishnu** (5'-6") is being worshipped as Nilamadhava. It is holding Chakra and Sankha in upper right and upper left hands while the lotus is represented in the lower right hand and *Gada* is being held in the lower left hand. The image resembles in every respect to that worshipped as Nilamadhava in village Nilakanthapur near Kakatpur and another image of the same description kept inside the Natamandira of the **Ramesvara** temple at Suhagapur of the Prachi Valley. It seems that the name **Nilamadhava** was very common among the images of Madhava, worshipped in the Prachi Valley.

ii) **Vishnu image** – Very close to this temple inside a dilapidated temple, without roof and made of ancient bricks and laterite block, a very beautiful image of **Vishnu** (4"2"), holding Chakra in upper right hand, Padma in lower right hand, Sankha in upper left hand, Gada in lower left hand, along with a composite image of **Hari Hara,** is being worshipped, (Fig. 35)

36. Siddhesvara

The Siva temple known as the **Siddhesvara** is situated at the outskrit of the village Mudgala-Madhava. The original temple datable to 10th Century A. D. had collapsed and on its ruins stands the present temple reconstructed recently by the efforts of the villagers. The images of **Uma-Mahesvara, Astikajaradkaru** and **Vishnu** now fixed inside the Jagamohan, testify to the period to which the collapsed temple belonged. Here is a good story how Lord **Vishnu** and **Brahma** quarrelled between themselves on Sidheswar *Siva's Linga's* top and root. Because **Ketaki flower** told a lie, it was cursed and from that day only on **Sivaratri** Day the flower is given to Siva, **but on no other days.**

37. Kuhudi

The site is located near the main Kakatpur-Astaranga road and contains an ancient brick temple dedicated to **Lord Siva.** The people of the locality have constructed a modern temple of Pidha design over the ancient ruins.

38. Guduvanei

The place Guduvanei is situated 5 kms to the south-east of Astaranga in the coastal region. A dilapidated **Siva Temple** made of ancient bricks assignable to 10th

Century A. D. is to be found at this place.

39. Mulagarh

This ancient site under P. S. Kakatpur previously contained an ancient brick temple. The finding of ancient bricks and other sculptures, on the basis of iconographical features, would place the site to 10th Century A. D.

40. Nasikesvara

The Siva temple known as the **Nrityesvara** stands in the village Nasikesvara under P. S. Kakatpur. The site is approachable from Kakatpur on the newly constructed road from Kakatpur to Nasikesvara. The temple, made of ancient bricks, is in a dilapidated condition. The temple, **Pancharatha** in design, has a Jagamohana of Pidha character.

41. Muktesvara

The Siva temple known as **Muktesvara** which once stood on the eastern bank of the Prachi close to the seashore in the village Daluakani, has now collapsed.

42. Sankaresvara

The Sankaresvara Siva temple stands on the southern bank of the Prachi in village Narua-Sankarpur, under P. S. Kakatpur. The site is also approachable from Kakatpur. The temple made of ancient bricks, is now in a dilapidated condition. Legend has it that the temple was built by king **Nala of Puranic fame.** The deity is called **Shasi Mouli Sekhar Sankareswar Mahadev.**

43. Jiunti

The **Isvaradeva Siva temple** made of ancient bricks, is situated in the village Jiunti, about 8 kms from Kakatpur. The temple consists of the sanctum and the porch. The platform of the Natamandira existing up to a height of 4' along with octagonal pillars, indicates that it was of later addition. A survey of the temple site brings to light that it was a **Panchayatanakshetra.** The temple as well as the Jagamohana are in ruined condition and can be assigned to 9th Century A. D. There is every possibility, that the site was once a Buddhist establishment of 8th Century A. D. which was subsequently converted to a Saiva site. This temple has been declared as State- protected and the conservation work was completed in the financial year of 1974-75.

44. Naiguaon

The site Naiguaon is close to Jiunti on the Kakatpur - Astaranga Road. The original brick temple

enshrining the image of **Ganesha** has collapsed and on its ruins stands a renovated temple built by the villagers. The present temple houses an **elephant figure** worshipped as Ganesha by the local people.

45. Deulidharpur

In the Doab area between river Prachi and Kushabhadra there is a village called Deulidharpur where Lord **Buddhikeswar** and **Madhukeswar** are enshrined. The temples are very old and can be ascribed to 10-12th century AD.

46. Balaram Jew Temple at Erbang

The temple of Balaram Jew is one of the Vaishnaba shrines of the Prachi valley in Odisha. It is located at the village Erbang in the Gop Block. This temple is situated about 5 Km. from river Prachi and 3 Kilometer from the rive Kadua. The village Erbang is locally well known as the birth place of **Balaram Das**, the celebrated author of Odia **Ramayan**. The present temple of Balaram Jew was possibly built in the late medieval period of Odishan History. The temple consist of three structures such as Viman, Jagamohan and Natamandir. The temple is built in sand stones and bricks. It faces to east. (Fig. 36)

B. Sacred Tirthas (Pilgrimage)

Go-tirtha:

Among **sacred Tirthas** of the Prachi Valley the **Go-Tirtha** comes first in the list. This Tirtha is located where the river Lalita, a branch of the Prachi river joins the Prachi again. According to tradition, the place is sacred like the Ganges. It is described in the **Prachi Mahatmya** that once the sacred Ganga became a sinner somehow and after being advised by Vishnu to take a dip in the Prachi river at its confluence point with Lalita,Ganga complied to get rid of her sin. A beautiful image of Vishnu is being worshipped as **Lalita-Madhava** very close to this site at Chahata. Legend goes that **Bibhisana** on Akshya Trutiya day took a dip here in Prachi and saw **Lord Amareswar,** who is **Hara-Brahma.**

Arka-tirtha:

Arka-Tirtha of the Prachi Valley is a beautiful place. It has the temple of **Sobhaneswara**. This **Arka-Tirtha** and other historical

as well as religious sites around Arka-Tirtha can be reached either from Bhubaneswar or Cuttack by boarding the Kakatpur bus and getting down at Niali. There is a new temple which enshrines a four-headed figure of **Brahma** sitting on a lotus pedestal. Iconographically the image can be dated to the 6th Century A.D. Such an image of Brahma has been traced by **Sri P.K Ray,** archaeologist at Nuasahi near Kenduli in between the Prachi and Kushabhadra rivers. Very near to the temple of Brahma is the **Pundaresvara Siva temple.** A new temple has been erected in place of the old broken temple and the Lingam is being worshipped there as **Pundaresvara.**

Now to the west of the Sobhanesvara Temple, on the bank of river Prachi an **eight-armed image of Chamunda** is being worshipped as Chandi-banti or **Harachandi.** The image is mutilated with a fearful face and has a sword in its raised hand. From iconographic point of view this is the oldest of the **Chamunda** images so far discovered in Odisha. There is such a contemporary Chamunda image found in the Trilochanesvara Siva Temple at Jajpur. A line of inscriptions in Devanagiri script reading **"Rani Balcha Devi's Kirti"** is to be seen on the lower portion of the image. The letters of the script can be dated to 7th-8th Century A.D. For all this, the Chamunda image known as **Chandibanti** is considered important.

Agnitirtha:

The place where Ramesvara temple of Tola stands at present is known as the Agni-Tirtha. It must have been a very beautiful place in remote past. According to tradition, **Ramachandra, Lakshmana** and **Sita** passed through this place and stayed here for some time, being impressed by the natural sorroundings of the site. Dasaratha who had expired during the exile of Ramachandra, appeared in this place in the form of a spril and advised Ramachandra to perform the *Pindadana* ceremony at his place (Agni-Tirtha). Accordingly, **Ramachandra** along with **Sita** performed the **Pinda-dana** ceremony. The tradition further reveals that Ramachandra also performed a sacrifice (Janjya) in this Agni-Tirtha. Still a Yanjya Bedi and stone pillars are to be found inside the deep waters of the Prachi. These stone pillars might have been the Yanjya stambhas of the ancient days. As a commemoration to these events of the past, people at present, on the day of **Magha-**

Saptami in every year, assemble here and take their bath at this sacred Tirtha. Legend has it that Lord Agni (Fire) got fire power after praying to **Lord Rameswar.**

Mrityu tirtha:

The village Gramesvara is situated on the bank of Prachi where it takes a northern course. There is a Siva Temple known as **Gramesvara** located in this village. According to tradition, being bored of staying at his father-in-law's house for a long period, **Siva** and **Parvati** decided to go elsewhere and settle for a family life. After wandering a lot, they came to the bank of Prachi river at last. There they took their bath in the river and settled for family life. At that time the place was a dense forest. From that day the place came to be known as **Gramesvara**.

Anga-tirtha:

The Anga Tirtha of the Prachi Valley is located at present in the village Pitapara under Niali Block. The place is associated with the life history of **Karna of the Mahabharata** fame, the king of **Angadesa.** Karna is said to have practised penance to get boon from Siva and ultimately his desire was fulfilled and at the instance of Siva he established a Siva Linga which came to be known as the **Angesvara.** The Angesvara Siva temple made of ancient bricks, can be assigned to 9th-10th Century A.D. This place is also simultaneously known as the **Pitru-Tirtha,** where ritual rites pertaining to the 'Pindodaka-Kriya' are performed. People, after taking dip in this sacred Tirtha, not only worship the Angesvara Siva but also the image of **Krishna,** kept inside a Math, on the bank of the Prachi and the **Astabhuja Chamunda** known as Charchika, at the very outskirt of the village. The antiquarian remains of the place justify the testimony of the traditions and Puranic accounts.

Manikarnika-tirtha:

The confluence, where the Prachi, Saraswati & Manikarnika meet, is known as the Manikarnika-Tirtha. At present, Saraswati has lost its course. The place is also known as the Antarvedi. Thousands of people take bath on the **Amavasya** day in the month of **Magha** at this sacred place, which is also known as the **Triveni-Ghat.** People, after taking dip in this holy water, visit the Antarvedi Math, where the image of Krishna is worshipped and the nearby **Siva temple** is known as **Vileswara.** (Fig. 38)

Pandava-tirtha:

The Pandava Tirtha is very close to the Manikarnika Tirtha of the Prachi valley. The present lonely site gives a clear indication of the possibility of a dense forest once being located here, where the Pandavas, during their period of *'Vanabasa'*, probably spent a few days. It is said that in order to have water inside this dense forest, Bhima threw his *'Gada'* and at the point where it fell a tank was formed which came to be known as the **Pandava-Pushkarani.** The place, where the Pandavas had dwelt, is known at present as the **Pandava-Kuda.** The sanctity of the site uptill now is maintained and further enhanced by the installation of a stone image of Krishna, in the pose of **Vanshidhari,** and the images of Jagannath, Balabhadra and Subhadra.

Pandava-kuda:

At a short distance from Madhabananda temple **Pandava Kuda** is located in village Amana Kuda under Balipatna P.S. Legend goes that Pandavas stayed here during their **one-year exile.** Stone images of five **Pandava brothers** are worshipped here.

Sudarsana-tirtha:

The site, where the present temple of Madhava stands on the eastern bank of the Prachi, is known as Sudarsana Tirtha. According to the events narrated in the **Vana-Parva** of **Sarala Mahabharata,** the Pandavas during their course of exile, settled in this place. **Yudhistira,** a great devotee of Vishnu, was in the habit of daily worship of the image of Vishnu. They came to know that a beautiful image of Madhava, brought by the **demon Arasura** was deep inside the tank and the said demon was worshipping the image daily without the knowledge of others. **Bhima traced** out the image in deep water and brought it to surface to be worshipped by **Yudhisthira.**

Mudagala Muni Ashram:

The Ashram of Mudagala is situated on the bank of river Prachi. Once upon a time Mudagala Rishi had a trip to Lanka. He became happy to observe **Bibhisana** worshipping **Madhava** and thought to worship a similar image on his way back. In his dream he was told by the God to proceed to the bank of Prachi and to worship the image of Madhava there. Accordingly the sage Mudagala came to river Prachi and in his Ashram constructed a similar image of Madhava and worshipped it. The

God **Madhava** appeared before him in divine form and told everything. From that day onwards, the place is famous as '**Mudagala Madhava**'.

The present beautiful image of Vishnu made of chlorite stone and installed inside a renovated temple might have been constructed by **Mudagala Rishi** of the tradition enumerated above. The image measures 5'-7". His upper right hand holds **Chakra** and lower right hand holds **Padma** while upper left hand holds **Sankha** and lower left hand holds **Gada.** Very close to this image is found another image of **Hari-Hara** similar in every respect to that of the Hari-Hara image found under a tree at Nadara Ramachandi, on the bank of river Brahmani in the district of Dhenkanal. The possibility of connecting this site with tradition is to some extent, justified.

Apshara-tirtha:

Apshara-Tirtha is situated towards the south of Mudagala Madhava. In ancient times **Chiramuni** practised severe penance which led Indra to create troubles for him. Indra sent an **Apshara** named Pramonchha to the bank of river Prachi to break the penance of the sage. The sage became overwhelmed by the beauty and loveliness of Pramonchha and was attracted towards her. At last the Muni spent his days in the Ashram with **Pramnochha Apashara.** One day the Muni came to know that Indra had sent this Apshara Pramnochha to break his penance. He become furious and cursed Pramnochha that she would became a female crocodile in the river of Prachi and on requests of Pramnochha, he said that she could go to heaven only after being killed by Lakshmana during the period of Tretaya-Yuga. Pramnochha remained as a female crocodile and went to heaven herself when killed by the arrow of Lakshmana. From that day onwards, that place of Prachi is known as Apshara-Tirtha. The **Sidhesvara Siva** temple stands nearby. Now the ancient temple has been demolished and a new temple has been built on it. The image of **Uma-Mahesvara,** enshrined here is a fine specimen of Odishan Art.

Mukti-tirtha:

The Mukti-Tirtha is located at the mouth of Prachi near the sea. The **Siva Temple** standing at this place is known as Muktesvara. According to the legendary accounts the sanctity of the Mukti-Tirtha

occupied a predominant position in ancient times.

This Mukti-Tirtha is also associated with the events of **Shamba,** the son of Lord Krishna, who was attacked with leprosy and at the instance of Narada, after taking bath in this sacred Tirtha went to the Arka-Tirtha (Konark near the Mukti-Tirtha) to practise penance to get boon from the Sun-God.Eventually,he was cured.

Chandra bhaga-tirtha or padma tirtha:

Located on the confluence of the river Prachi and sea at a short distance from **Nateswar temple** of village Nasikeswar. Here Shamba was cured of Leprosy by worshipping Sun-God.

Sambhus in prachi valley:

The **Dwadasa-Shambhus** located at the coast of Prachi Valley are- Kapileswar, Gokarneswar, Bileswar, Sovaneswar, Rameswar, Angeswar, Amareswar, Grameswar, Someswar, Siddheswar, Nateswar and Mukteswar.

Asta Sambhus :

Gokarneswar, Bileswar, Sovaneswar, Rameswar, Angeswar, Amareswar, Grameswar and Nateswar

C. Maths
(Monasteries)

The Prachi Valley is not only popular for the existence of so many ancient monuments dedicated to various cults but also Vishnu, Krishna and Jagannath (known as Patitapavana) are being worshipped. These Maths were established during 15th-16th Century A.D., when the sacred soil of Odisha was swayed with the flood of Vaishnavism. Prior to the existence of such Maths in the Prachi Vally, there were various Ashramas, like Mudgala-Muni Ashrama, Viswamitra Ashrama, Bharadwaja Ashrama, Kapilamuni Ashrama and Karnnamuni Ashrama, etc., which would date back from the period of 10th Century A.D. to 13th Century A.D. on the basis of present antiquarian remains of the above site. A brief description of the Mathas in the Prachi Valley is given below :

(1) **Antarvedi Matha in Kantabada Sasan** – It is located at the place known as the **Trivenighat,** the confluence point of the

Prachi, Saraswati and Manikarnika. Inside a thatched house the images of **Krishna,** carved in chlorite stone along with the image of Jagannath, known as **Patitapavana** are worshipped. Legend has that here Lord Krishna was killed by **Jara Sabara** by an arrow. So people gather here for Pinda Dana on Mahalaya and all the days of Aswin till black moon day (Mahalaya). They believe, **Pinda Dana** in a sacred place leads the ancestors to heaven.

(2) **Radhakanta Matha** – It is the greatest among the **Mathas** in the Prachi Valley which has survived uptil now. The presiding deity is the image of Krishna as **Vanshidhari** along with the bronze image of Radha and accordingly the Matha is known as the **Radhakanta Matha.**

(3) **Arkatirtha Matha at Bangali Sahi, Niali** – The Arkatirtha Matha is located on the eastern bank of the Prachi, about two kms to the west of Niali. In this Matha **Banshidhari Krishna** is worshipped.

(4) **Ahnuria Matha** – River Prachi has turned north at the place called Ahnuria Matha, about one kilometer from Niali. According to local traditions, it was the Ashrama of various Rishis who were practising penance on the sacred soil of Prachi.

(5) **Siddha Matha** – There are no traces of this Matha. But this Siddha Matha was once located at the confluence of **Prachi** and **Chandramali,** another branch of the Prachi.

(6) **Gopala Matha** – The Gopala Matha is located at a place called Kudapatna, where inside a renovated temple of Pidha design the image of Vishnu is being worshipped as **Gopala.**

(7) **Gurudeva Matha** – On the southern bank of Prachi, very close to the temple of Vandesvara, inside a house located 5 kms from Chari Chhak the image of **Jagannath** is being worshipped as **Gurudeva.**

(8) **Rohana Matha** – Near the village Bolara under P.S. Kakatpur on the eastern

bank of Prachi, Rohana Matha is to be found.

(9) **Viswamitra Matha** – Inside a thatched shed on the eastern bank of Prachi, near Kakatpur, the images of **Varaha Vishnu, Trivikrama Vishnu** along with Jagannath are collectively worshipped. This Matha is known as the Viswamitra Matha.

(10) **Chakia Matha** – The image of **Jagannath** is worshipped as **Patitapavana** at the village Haridaspur, P.S. Kakatpur, on the eastern bank of Prachi in the Chakia Matha.

(11) **Deuli Matha at Bajapur** – The Deuli Matha is situated on the eastern bank of Prachi, about 3 kms from the Chakia Matha.

(12) **Ativada Matha** – An image of Jagannath is being worshipped inside a thatched shed as the Patitapabana on the western bank of Prachi. The place is called as the Ativada Matha.

(13) **Panchavati Matha** – The Panchavati Matha has been established by some monks on the eastern bank of Prachi near Ativada Matha.

(14) **Vanta Matha at Kanta** – It is located about 5 kms to the south of the **Ativada Matha.**

(15) **Apsara Matha** – The Apsara Matha is to be found on the eastern bank of Prachi about three kilometers to the south of the Vanta Matha.

(16) **Kusababa Matha at Bagalogarh** – The Matha is located on the left bank of river Prachi in village Bagolgarh under Niali tehsil of Cuttack district.

(17) **Musibaba Matha at Sahanajpur** – Musibaba Matha in the village Sahanajpur near Jallarpur is located on the left bank of the river Prachi and under Niali tehsil of Cuttack district.

(18) **Dash Matha at Tolagopinathapur** – Located on the left bank of river Prachi, the Dash matha in the village Tolagopinathpur on S.H.-60 is coming under the Niali tehsil of Cuttack district.

(19) **Fategarh Matha at Fategarh Bazarsahi** – Fategarh Matha in the village Fategarh Bazarsahi is located in Cuttack district.

(20) **Sidhagumpha Matha at Jagamohankuda : –** Sidhagumpha Matha in village Jagamohankuda near Sundargram is in Cuttack district and located on the left bank of Prachi.

(21) **Sadhugumpha Matha at Olatapur : –** Sadhugumpha Matha in village Olatapur on S.H.-60 is situated in the Olatapur police station of Cuttack district and located on the left bank of river Prachi. It is at a distance of 35 kms from the capital city, Bhubaneswar.

(22) **Madhabananda Jew Matha at Adaspur : –** Madhabananda Jew Matha is situated in village Adaspur on SH-60 and comes under Niali tehsil of Cuttack district and located on the left bank of river Prachi. It is at a distance of 38 kms from the capital city, Bhubaneswar. Inside the Math, a Pidha temple contains an image of **Vishnu,** being worshipped as Madhaba.

(23,24,25) **Deuli Matha, Trimali Matha and Sidhavata-Jayadeva Sadhanapitha at Kendubilva** – All these Mathas lie in village Kendubilva in Balipatana Block of Bhubaneswar tehsil in Khurda district. The village is located in the midway of the right bank of river Prachi and on the left bank of river Kushabhadra. It can be approached from the right side of Prataprudrapur-Banamalipur road and about 3 kms eas of Prataprudrapur and about 32 kms from the capital city of Bhubaneswar.

(26) **Sahadakunja Matha at Amanakudagarh** – Sahadakunja Matha in the village Amanakudagarh is located on the left bank of river Prachi and it comes under Balipatna Block of Khurda disrtict. It is about 18 kms from Balipatna and 6 kms from Niali. It can be approached on the right side of Niali (Nuagaon) Bhubaneswar (Uttara Chowk) road.

(27) **Chandrasekhara Matha at Madhab : –** Chandrasekhara Matha is located in village Madhab of Niali tehsil of Cuttack district and lcoated on the left bank of river Prachi.

(28) **Taila Matha at Taila** – The Taila Matha is situtated in village Taila near the Primary school which comes under the Madhava Panchayat of Niali tehasil of Cuttack district and located on the right bank of the river Prachi. It is about 2.5 kms from the famous Madhava temple of Madhava and 4 kms from Panimal Chowk on S.H.-60. It can be approached 1.5 kms on the left side of Nageswar Chowk on Charichhaka - Madhava road.

(29) **Nagarusi Matha at Nageswar** – The Nagarusi Matha adjoining the Anganwadi centre in village Nageswara is situtated under Madhava Panchayat of Niali tehsil in Cuttack district and located on the left bank of river Prachi. It is about 1 km from Madhava temple and on the left side of Madhava-Charichhaka Road.

(30) **Sadababaji Matha at Sialikanta :** – Located on the left bank of a dried channel of river Prachi, the Matha is situated in village Sialikanta of Madhava Panchayat of Niali tehsil in Cuttack district. It is about 3 km from village Madhava and on the left side of the Madhava-Charichhaka road. The Matha is made of thatched house and the Apujachakra made of wood, facing to west under a thatched house is worshipped. The Matha belongs to Mahima cult and the disciples believe in the Sun worship and the '*Sunya*'(void).

(31) **Hadiakanda Matha at Masuridiha of Nuapitapada :** – The Hadiakanda *matha* in the hamlet Masuridiha of Nuapitapada village is situtated under Krushnaprasad Panchayat of Niali block in Cuttack district and located on the right bank of river Prachi. It can be approached about 4 kms south-east of Panimal Chowk on Niali-Madhava road (S.H. and 2.5 kms south east of Madhava temple.

(32) **Uttarayani Matha at Pitapada :** – The Uttarayani *matha* in village Pitapada under Krushnaprasad

Panchayat of Niali block in Cuttack district is located on the left bank of river Prachi near the Karna *tirtha*. It is about 60 kms from the capital city Bhubaneswar, 4 kms from Charichhaka and it can be approached about 4 kms south-east of Panimal Chowk on Niali-Madhava road (S.H-60)

The Matha is built over an earlier ruin as evident from the scattered brick fragments. The Matha derived its name according to the deity Uttarayani *thakurani* who faces to the north.

(33) **Balitubi Matha at Nachhigaon : –** Balitubi Matha in village Nachhigaon of Cuttack district is located on the left bank of river Prachi.

(34) **Ratnavata at Sanhuli : –** Ratnavata in village Sanhuli is situated in Tulasipur Panchayat of Nimapada tehsil of Puri district. It is about 1 km from Tulasipur on Charichhaka-Kakatapur road.

(35) **Ananta Bata at Bhainchigoradi :** Ananta Bata in village Bhainchigoradi near Amaresvara is in Puri district and located on the right bank of river Prachi.

(36) **Belavana Gadi Matha at Kesaraipur :** Belavana Gadi Matha in village Kesaraipur near Vandesvara is located on the right bank of river Prachi and under Tulasipur Panchayat on Nimapada tehsil of Puri district. It is located at a distance of 5 kms from Charichhaka on SH-60.

(37) **Draupadi Matha at Kantikula :** The Draupadi Matha, very close to the Kutamchandi shrine in village Kantikula is situated under Binishpur Panchayat of Niali tehsil of Cuttack district. It is located on the left bank of river Prachi and can be approached about 2 km on the left side of Binispur High School Chowk on Amaresvara-Chaurasi road. Inside a R.C.C shrine facing to east, the images of Lord Krishna as *Vanshidhari* with Radha and Raghunath Jew, made of brass are being worshipped.

(38) **Ekanta Ashrama at Charichhaka :** Ekanta Ashrama in Charichhaka is

located on the right bank of river Prachi and in Nimapada Tehsil of Puri district.

39. **Khiragachha Matha at Amaraprasadgada :** Khiragachha *Matha* is situated in village Amaraprasadagada under Tulasipur Panchayat of Nimapada *tehsil* in Puri district.

40. **Agikhia Matha at Sohagpur :** Located on the left bank of river Prachi, the Agihia *Matha* in village Sohagpur comes under the Kakatapur police station of Puri district. It is about 3 km from Nuahata on Charichhaka-Kakatapur road. Inside the Matha a modern east facing *pidha* temple fronted by a *jagamohan* of impoverished *kalingan* order is built. The presiding deity in the sanctum is Lord Jagannath made of neem wood and the brass images of Lord Krishna with Radha.

41. **Parchiguru Dharmakshetra Matha at Narasinghpur :** Prachiguru Dharmakshetra *Matha* in village Narasinghpur under Dhumala Panchayat of Kakatpur tehsil of Puri district is located on the right bank of river Prachi. It is about 1 km from Nuahata on Charichhaka-Kakatapur road.

42. **Madana Mohana Matha at Nuapatana :** Madana Mohana *Matha* is located on the right bank of river Prachi in village Nuapatna under Kakatpur police station of Puri district. It is at a distance of 2 km from Nuahata on Charichhaka-Kakatapur road.

43. **Madhubana Gadi Matha at Madhuban :** Madhubana Gadi *Matha* in Madhubana village is under Kakatapur *tehsil* of Puri district and located on the right bank of the river Prachi. It is situated on the right side of Charichhaka-Kakatpur road.

44. **Viswamitra Matha at Kakatpur :** The Viswamitra *Matha* is situated in Kakatpur of Puri district and located on the left bank of river Prachi. In a recently built modern temple the images of Varaha Vishnu, **Trivikrama Vishnu** along with Lord Jagannath are collectively worshipped as Patitapaban.

45. **Dadhichi Ashrama at Mudugala :** Dadhichi Ashrama in village Mudugala is under Kakatapur *tehsil* of Puri district and located on the left bank of ariver Prachi. It is at a distance of 7 kms from Astaranga.

46. **Kalaboda Gadi at Otanga :** Kalaboda Gadi is situated in village Otanga near Palichhak in Puri district.

47. **Balarama Das Gadi at Erabang :** Balaram Das Gadi is located on the right bank of the Kadua, a distributary of river Prachi and situated under Konark *tehsil* of Puri district. It can be approached about 1 km on the left side of Begunia Chowk on Bhubaneswar-Konark road and at a distance of 3 kms from Gop. Inside the Math a Pidha temple of impoverished Kalingan order, facing to east, consists of a square vimana, a rectangular Jagamohan, a R.C.C Mandapa and a detached Snanamandapa on the north-eastern side.

D. Gadibrahma

Gadi Brahma normally means Sanctum or burial place of a spiritual leader indicated by a mound of earth. Under a Baniyan tree, **Nima** or **Sahada** tree, a Gadi Brahma sanctum is prepared by mounding earth or a well -decorated ant hill with a white coloured flag on it. In Balasore district it is called **Muni Puja.**

It is told that one **Arta Das** of Nimapada became a hermit at the age of 25 years. He stayed in the Matha of Bai Das at village Benupada of Nimapada Tahasil. Here he had developed spiritually. He believed that soil is God and spread the glory of earth. He established 752 such Gadi Brahmas in different places. His theory was that anything stone, wood or earth can be worshipped by applying Vermillion. Only faith is important.

Many such **Gadi Brahmas** are found in the coast of river Prachi.Some of them are:

1. **Matanga Rusi Gadi :** Located at the mouth of river Lalita near Amaraprasad.

Here there is 'Gadi' of Matanga Rusi. It is told this is his **Samadhi Pitha.**

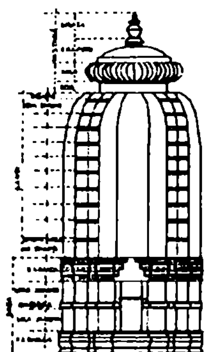
2. **Bajapur Gadi :** Bajapur under Kakatpur PS contains an old 'Gadi'.

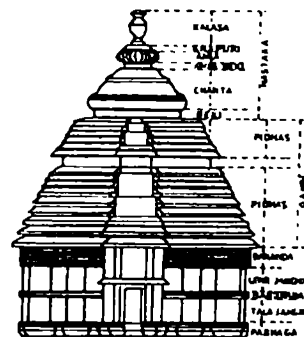
3. **Balinasi Gadi :** The Gadi is located in the Nairi jungle under Kakatpur PS.

4. **Apakshara Gadi :** This Gadi is located in Apsara Math.

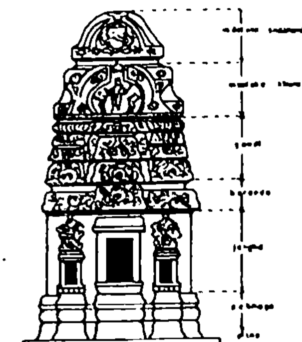
5. **Kaliabuda Gadi :** This Gadi is located in village Siripur of Kakatpur Police Station. (Fig. 13)

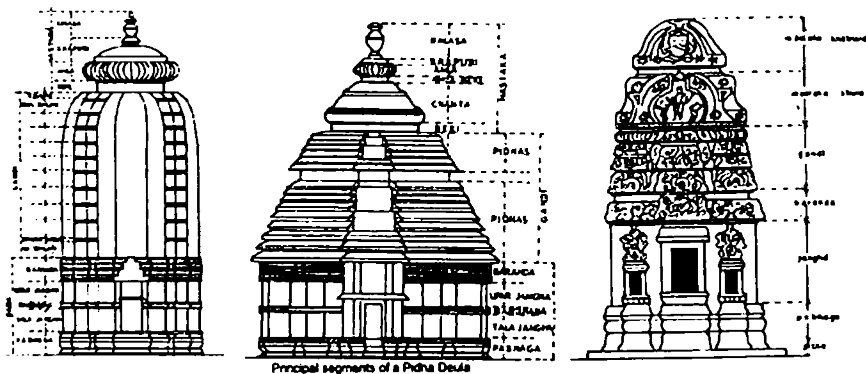




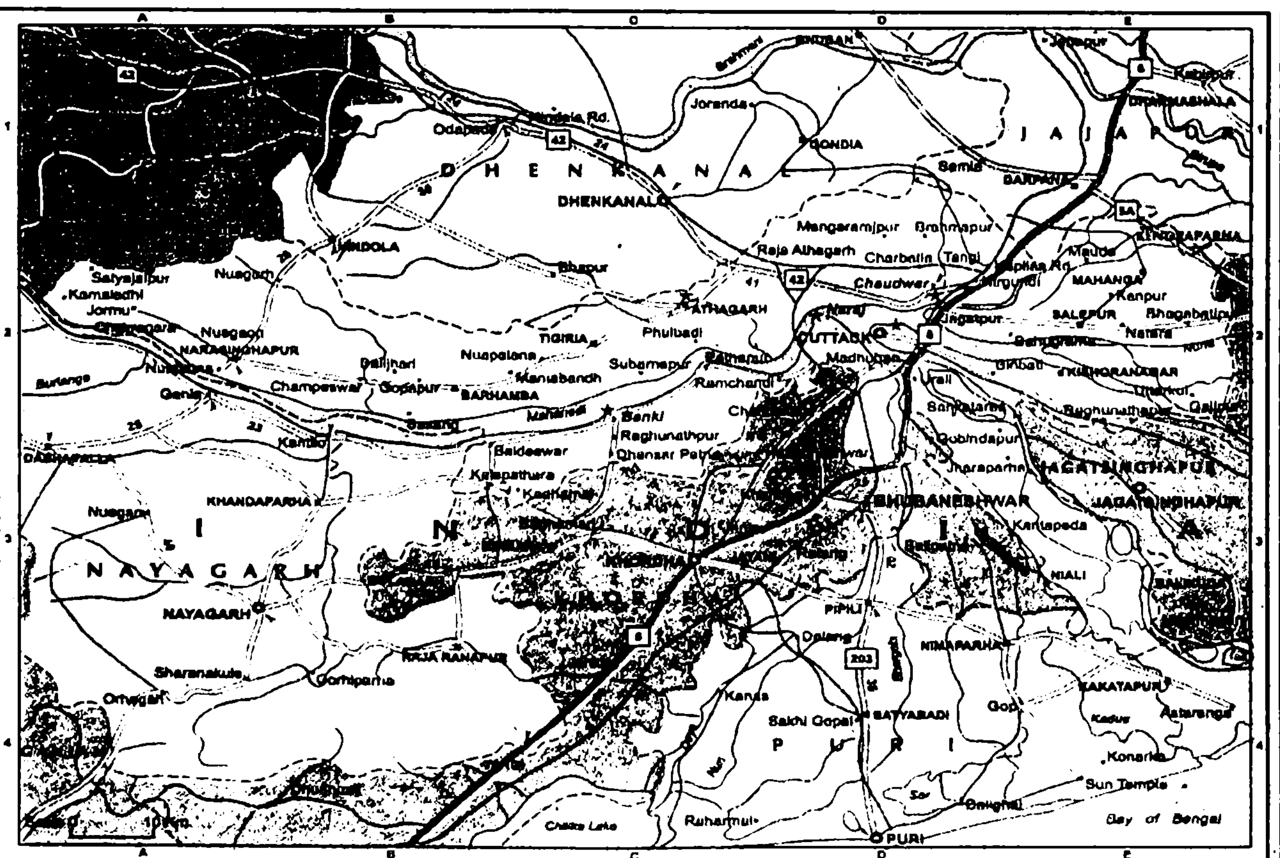


Principal segments of a Pidha Deula





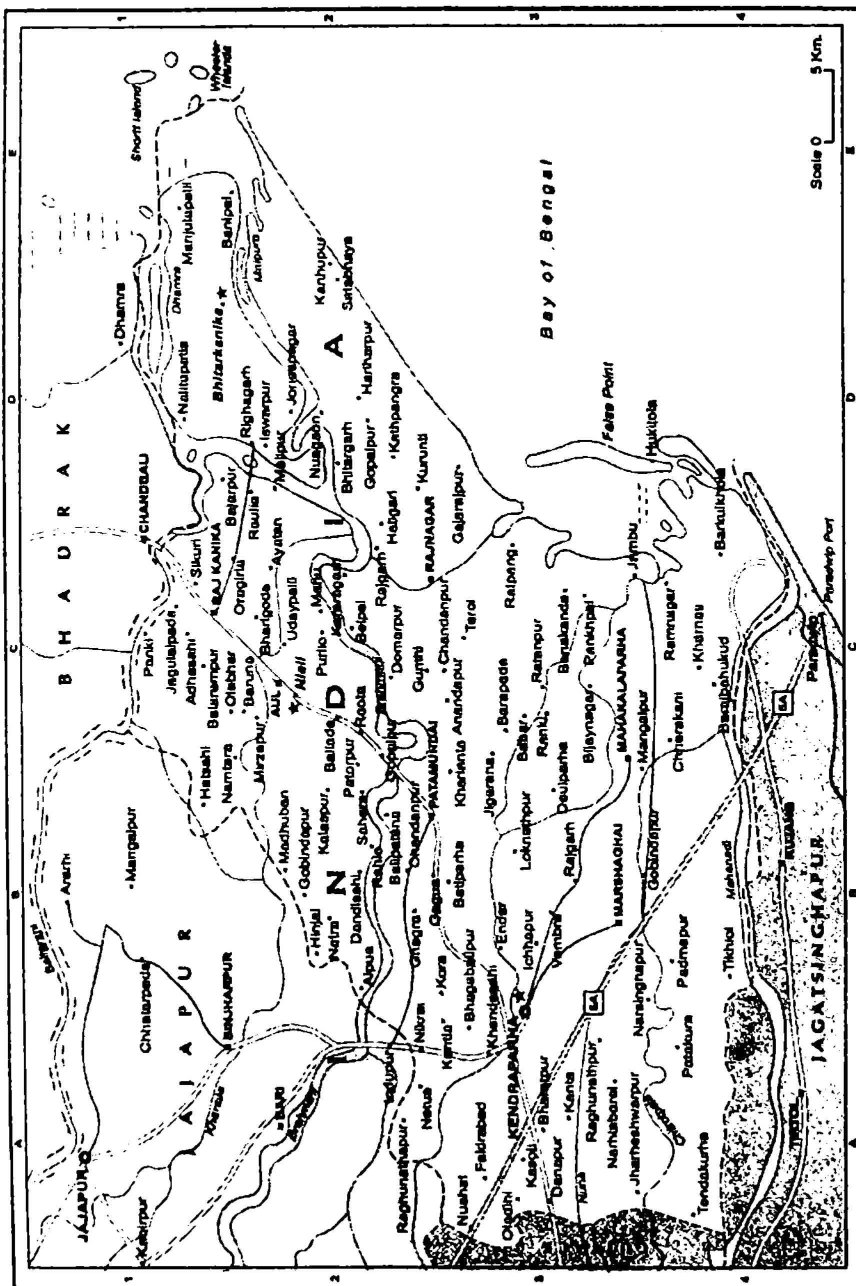
Principal segments of a Pidha Deula



DHENKANAL
DHENKANAL
JAJAPUR
Jajapur
Joranda
GONDIA
Odapada
Semila
BARPADA
Mangaramjpur
Brahmapur
Raja Athagarh
Charbatia
Tangi
Chaudwar
ATHAGARH
Phulbadi
TIGIRIA
Nuapatana
Subarnapur
Ramchandi
CUTTACK
Madhupatna
Jagatpur
Satyajaipur
Kamaladhi
Jormu
Nuagarh
Nuagaon
NARASINGHAPUR
Baljhari
Champeswar
Gopapur
BARHAMBA
Maniabandh
Banki
Raghunathpur
Baldeswar
Kalapathura
KHANDAPARHA
NAYAGARH
NAYAGARH
Sharanakula
Gomparha
Odagan
RAJA RANAPUR
Gobindapur
Jharaparha
JAGATSINGHAPUR
JAGATSINGHAPUR
BHUBANESWAR
Kantapada
NIALI
PIPILI
Delang
NIMAPARHA
KAKATAPUR
Astaranga
Gop
Sakhi Gopal
SATYABADI
PURI
PURI
Kanas
Konarka
Sun Temple
Balighai
Ruhamul
Chilika Lake
Bay of Bengal
MAHANGA
SALEPUR
Kanpur
Bhagabatipur
Natara
TIRTOL
Raghunathpur
Kendrapara

JAGATSINGHAPUR **28**




KENDRAPARHA
BHADRAK
JAJAPUR
Arahi
Mangalpur
Chhatarpada
Kabirpur
BINJHARPUR
BARI
Panki
CHANDBALI
Jagulaipada
Adhasahi
Sikuri
Hatsahi
Balarampur
Namtara
Olabhar
Baruna
RAJ KANIKA
Orogiria
Bajarpur
Roulia
Righagarh
Iswarpur
Mirzapur
AUL
Aliali
Bharigoda
Ayatan
Udaypalli
Madhuban
Gobindapur
Hinjal
Netra
Kalaspur
Ballada
Purilo
Nuagaon
Bhitargarh
Gopalpur
Dandisahi
Patorpur
Rootia
Belpal
Rajgarh
Hatigari
Kathpangra
Hariharpur
Kanhupur
Satabhaya
Dhamra
Nalitupatia
Manjulupalli
Bhitarkanika
Banipal
Short Island
Wheeler Islands
Raghunathapur
Nerua
Nikirai
Ghagra
Chandanpur
PATAMUNDAI
Domarpur
Gumthi
RAJNAGAR
Kurunti
Kantia
Kora
Gagua
Batiparha
Kharianta
Anandapur
Chandanpur
Terol
Gajarajpur
Nuahat
Faldrabad
Bhagabatipur
Khandasahi
Ender
Jigerana
Barapada
Ralpang
Oladihi
KENDRAPARHA
Ichhapur
Loknathpur
Ratanpur
Kasoli
Danapur
Kanta
Vembri
Rajgarh
Deulparha
Banakanda
Bay of Bengal
Raghunathpur
Bijaynagar
Rankhpal
False Point
Narhiaborai
MARSHAGHAI
MAHAKALAPARHA
Jambu
Jharheshwarpur
Narsinghapur
Gobindapur
Mangalpur
Hukitola
Chhierakani
Ramnagar
Padmapur
Patakura
Tendakurha
Kharnasi
Tikhiol
Mahanadi
Barkulkhola
KUJANG
JAGATSINGHAPUR
Paradeep
Paradeep Port
5A
Scale 0 5 Km.

Cuttack District
(Undivided)

Cuttack

Kendrapara

Jajpur

Jagatsinghpur





Cuttack City

Introduction

Cuttack is a city, which has withstood the ravages of time and history. A river **Kathjodi** and yet another **Mahanadi** connived in shaping the luck and fortune of the Silver City-Cuttack.

This city is more than a thousand years old. Having given the state a very large proportion of intellectuals, writers, artists and politicians, Cuttack is today one of the most important commercial and cultural centres of the State.

Raja Nrupa Keshari is said to have first planned a city at the present site of modern Cuttack. In about 989 AD, Markata Keshari, his successor built a small dam on the river to prevent the city from floods which wreaked havoc during the monsoon.

In the past, there were five Cuttacks – Abhimata Jajati Cuttack

(present day Jajpur), Jajnya Cuttack (Choudwar), Amaravati Cuttack (Chhatia), Churanga Cuttack (Sarangagada) and Abhinaba Varanasi. These five Cuttacks were known as Panchavati Cuttack.Given its chronological age, Cuttack has been cosmopolitan and indeed, at various points of time – Hindus, Christians, Muslims, Afghans, Mughals, Marathas and the British have all influenced the city and architecture in Cuttack testifies to the same.

The city has many religious places representing a significant cross-section of all the major religions. They are : the Chandi Temple, the Qadam-E-Rasool – a shrine venerated by Muslims, the Baptist, Protestant, Catholic Churches, the Church of England and the Pentecost Church. The **Jains** have two places of worship- Terapanthi Bhawan and Ahimsa Bhawan at Kathagoda Sahi and Bakhrabad respectively. The Sikhs have their Gurudwara at Kaliaboda.

The Ravenshaw College, named after the then Commissioner of Odisha, T.E. Ravenshaw, is renowned throughout Odisha and India as one of the premier colleges in the country. The Sriram Chandra Bhanja Medical College is also situated here.

The Odisha High Court has been functioning in one of the oldest majestic buildings since 1948 at Cuttack. It gives the elegant look because of its western fort design and architecture and its red colour.

The city contains three Jain shrines located at Chaudhuri Bazaar, Kazibazar, and Bakhrabad. The Jain temple of Choudhuribazar, belonging to Digambara sect displays all the major features of an Odishan temple situated within a spacious compound. Its main temple was built in Rekha order and the Jagamohan in Pidha style, a common feature in the later temples of Odisha. The pedestal at the centre of the sanctum contains a number of Jain divinities made of stone, marble and brass. The marble idols of the temple represent figures of Santinath, Parsvanath and Chandraprava. The brass icons represent the images of Risabhanath, Ajitanath, Santinath and Parsvanath.

A Jain Risabhanath figure datable to the 11^{th} century AD has been fixed to a niche of the Jagannath temple at Dolamundei. It was recovered from a tank of the nearby area during the time of renovation. The Svetambaras have their Jain temple at Kazibazar. The Terapanthi Jains have their religious

place known as Terapanth Bhavan at Kathagada Sahi. The Sthanakbasi Jains have their Ahimsa Bhavan at Bakhrabad.

The Kila Maidan or the Fort Ground near Gadagadia Ghat becomes the venue for the massive fair once in a year. This fair is called the BaliYatra. Bali, as we know, is located in South East Asia. Odisha or Kalinga as it was known then had lucrative trade links with Bali, Java and Indonesia. To commemorate the same, the Bali Yatra is organized with great fanfare every year. More details :

Barabati fort:

During 12th century AD Barabati fort was built by **Gajapati Anangbhim Dev** (1190-98), but now in ruins. Mukund Dev, the last king made improvements of the fort and he built a palace which was called Nabatal palace. The fort fell into ruins after the British took control of the fort in 1804. The fort area is surrounded by a moat 100ft wide and 12ft deep. On the northern side of moat there is a waterway built in stone masonary to allow water to come to the moat during rainy season from river Mahanadi. Now the fort is left with an entrance and earthen mound of **Nabatal palace.**

The Gateway in the east, mosque of Fateh Khan Rahman, revetment of the moat are seen. At present in the fort area Cuttack club, Circuit House built during colonial period now occupied by Chief Justice of Orissa High Court, some Government Quarters, Government offices, Play Grounds, Indoor stadium and newly built **Gadachandi temple** and a tomb of a muslim saint are situated. (Fig. 1,2)

Bania Sahi- Basuli Thakurani:

One of the oldest shrines in the city belongs to Bania Sahi in the form of Basuli Thakurani, where a large hoard of temple fragments such as Naga-nagi, Yaksha, Narayan and Saraswati and Buddhist figures were found. Though Chhandi is the prominent deity of the city at present, the ancient town was having a number of Hindu temples.

Mastram Math:

The city also has series of Maths. Of them, the Mastram Math was constructed during the Maratha rule.

Cuttack Union Club:

In 1914, Utkal Gourab Madhusudan Das established this club near Cuttack Chandi Chhak

taking 4 acres of land on lease with 45 members at the beginning. Since the Cuttack club stationed at Barabati fort did not allow natives to be enrolled as members, Madhu Babu had formed this club.

All the members of Utkal Union Conference were gathering here to discuss modalities for separate province of Odisha. (Fig. 4,14)

Jain temple :

There are also Jain shrines located at Choudhury Bazar, Jaunlia Pati and Alamchand Bazar. But architecturally, the **Jain temple** of Choudhury Bazar is the most well -preserved building. It displays all the major features of an Odia temple situated within a spacious compound.

Birth place of Netaji:

Netaji Subhas Chandra Bose's birthplace in this city has been designated as a national monument. It has become one of the greatest places of tourism interest for travellers and especially those taking interest in freedom struggle. Last but not the least, immortal singer, writer and composer Akshaya Mohanty's residence has also become a shrine in the historic city. (Fig. 13)

Town Hall :

The Town hall situated in front of Satabdi Bhawan along with Puri ghat Choudhury Bazar Road was built by **Karmavihar Gouri Sankar Ray** in 1909 at his own cost. At that time the building was helping for meeting and discussions of important people. (Fig. 15,17)

Lalbag Kothi:

This palace was built in 1633 by a muslim subedar. It was the Governor's residence, till Governor came to Bhubaneswar Raj Bhavan in 1960. Inside the palace lies the tomb of the saint Shah Mansur stretching from east to west. The palace has been converted into a "Sishu Bhawan" for medical treatment of children.

Raghunath Jew Temple:

The sacred temple of Sri Raghunath Jew is one of the ancient religious institutions in Odisha, situated at Telengabazar. This institution is well known to people of Odisha and outside and is referred to as **Sitaram Thakurbadi** in the Regulations of British Government of India as well as in District Gazetteer.

Nine images made of black chlorite stone along with the throne are very much attractive. The

speciality of the image **Rama** is that He holds in hand **Sankh**, **Chakra**, **Gada** and **Padma** like **Narayan**. The sculptures in the exterior of the temple in different poses like dancing, beating the drums, playing other musical instruments etc. are of artistic significance. (Fig. 20)

Mansinghpatna medieval Laxminarayana Temple :

The Laminarayana temple stands at a place called Patapur (Mansinghpatna) in Cutack town. The temple has been built on ancient ruins. It consists of the sanctum Jagamohan and the Natamandira. The *bada portion* of the temple has maintained its originality. There is a slight modification in the *Pa-bhaga* portion of the main temple. The gandi portion of the temple is totally different and it has gone straight abruptly. It is totally different from other *gandi* portion of the medieval group of temples. It is **Saptaratha** in design.

Inside the temple is a very beautiful image of Vishnu (3'.6" x 2'.6"). The upper right hand holds **Chakra**, the lower right hand holds **Lotus**, upper left hand holds **Sankha** and the lower left hand holds **Gada**. This image has been indentified as **Vasudeva**. By the side of this main deity is an image of **Laxmi** seated in *Padmasana* (1'.8"). The upper right hand and upper left hand have touched elephants' trunks which have passed through the head of Laxmi sprinkling water on the head of the deity through their trunks. The lower right hand of Laxmi is in **Varadamudra** while the lower left hand holds an object. Inside the **Jagamohana** an image of **Krushna** in pose of Vanshidhari measures 1'x8" is to be found. Besides two images of **Varaha Vishnu** measuring 10"x7" have been kept. The upper right hand of the deity holds a Chakra and the lower right hand holds the hand of a lady. The **Bhudevi** sits on the upper left hand while **Sankha** is held in the lower left hand. Besides, an image of Narasingha Vishnu measuring 10"x7" is also to be found. The upper right hand of the deity holds Sankha. His lower right and left hands have been engaged in tearing the body of the demon Hiranyakasyup.

The most interesting peculiarity is the placing of Garuda inside the Natamandira of the temple. The Garuda measures 5' x 2'.3". The circumference of the head is 4'.3". It is a unique image of **Garuda** and is very rare so far as its height is concerned.

Mahanadi Barrage at Zobra:

In 1860 a proposal was mooted to build a weir to divert Mahanadi water for irigation purpose. Accordingly a weir was built in 1862 and the Na-ank famine accelerated the irrigation scheme to excavate canals in Cuttack district. In 1980s a barrage was built replacing the weir. (Fig. 22,23)

Amareswar Mahadev:

Located in Buxibazar and built during end of Maratha rule in Odisha. Height of the temple is 40ft. There are 16 pillars in **Jagamohan** and the temple has four gates. **Maha Sivaratri** is a big festival observed here.

Paramahansanath Deva:

Towards eastern side of Cuttack city at the bank of river Kathajodi in village Paramahans under Niali Block, is this famous Siva temple of 12th century dedicated to **Pramahansnath.** Built by royal patronage, the temple has lots of landed property in hundreds of acres in many places of Cuttack and Puri districts. **Jagar festival** is the most important function of the deity. As a custom, Jagar festival is held here for **five nights.** The temple is famous for its **water hole** (*Hiranyagarva*) which floods the sanctorum on holy occasions.The deity is a combination of Vishnu and Siva. So both *Bel and Tulsi* leaves are offered. (Fig. 21)

Gadagadeswar Mahadev:

On the banks of river Mahanadi near Balijatra ground this temple built in1510AD is located . Along with all rituals of Lord Siva, **Jagar festival** is observed here with pomp and ceremony.

Gadagadia Ghat:

Near the Killa Maidan, the Ghat exists on the right bank of river Mahanadi. In medieval times Odisha had lucrative trade links with Bali, Java, Sumatra and other courts of present Indonesia. To commemorate this occasion every year a festival called **Balijatra** is held here in the month of **"Kartik Purnima"** (Nov-Dec.). Legend goes that Gajapati **Prataprudra Dev** met **Srichaitanya** here and rolled on the ground out of deep emotion. So the Ghat is called Gadagadia ghat (rolled on ground). There is a **Siva temple** on the ghat. Now steps of the ghat are covered by irrigation embankment.

Bali Jatra:

Bali Yatra festival is held on Kartik Purnima at Gadagadia *ghat* of Mahanadi River, to mark the day

when ancient mariners would set sail to distant lands.

Bali Yatra marks the culmination of all the religious festivities held in the month of Kartik, which is considered the most auspicious month of the year. The festival marks its beginning at the end of Kartik Purnima in October and November, and goes on for a period of seven days right from the full moon. Bali Yatra commemorates Odisha's ancient maritime legacy.

Kartik Purnima was considered the most auspicious day by traders (sadhabas) to venture on a journey to Bali, Java, Sumatra, Borneo and Sri Lanka. The ritual of launching tiny paper boats lit by lamps, known as **Boita Bandana,** is still followed in all parts of the State and in Bali Yatra. It's a marvellous sight, thousands of lamps afloat in the rivers and tanks.

One of the largest fairs in the State, the Bali Yatra is worth a visit if one enjoys crowds, shopping and food. From initial days as a country fair, the Bali Yatra has taken huge proportions and is today visited by thousands of visitors every year. The Bali Yatra offers a rare opportunity to get a look at the indigenous products of the state in one place. Every conceivable thing is available here from furniture and clothes. An estimated Rs. 50 crores of business is conducted in the week-long affair each year.

A gastronomical delight, one can get the taste of culinary varieties of Odisha with *poda pitha, rasgolla, chat, cuttacki dahivada, aludam, thunka puri, barafa pan, gupchup* and other delicacies. Stalls serving food from different parts of the country are there to tickle one's taste buds.

A visit to Balijatra is incomplete if one comes back without tasting the famous *Thunka Puri.* People from across the State make it a point to savour this big *puri* with *alu-kobi* and *Chhena Tarakari.* Available only during Balijatra, *thunka puri* has carved a special place in the hearts of every visitor to the fair. (Fig. 28)

Sriram Chandra Bhawan (Utkal Sahitya Samaj):

Utkal Sahitya Samaj is the premier literary and cultural institution of Odisha. It was formed on 7th May 1903 starting from ***Alochana Sabha (Meeting of discusions).*** It survived and grew up throughout due to untiring efforts of literary persons, such as poet Madhusudan Rao, Radhanath Ray, Fakirmohan Senapati, Gopal

Ch. Praharaj, Jagabandhu Singh, Mrutyunjaya Rath, Brajasundra Das, Sashibhusan Ray, Agani Das, Akuli Mishra etc. Its first annual conference was held on 29th December 1903 at Town Victoria School with Radhanath Ray as Chairman. This Organisation is functioning in **Sriram Chandra Bhawan,** Cuttack since 1928. The foundation of the building was laid on 19.07.1919 and the first donor of the building was **Raja of Aul** who gave Rs 3000/-. Sriram Chandra Bhawan's building was arranged by the emotional lectures of **Vidya Vinoda Madhusudan Das** (1868-1949) who was the Secretary of the Samaj in 1915-16. (Fig. 29)

Utkal Sangeeta Samaj:

Utkal Sangeeta Samaj is the oldest dance and music organisation of the State. The institution was established in 1933 by the then Sanskrit lecturer of Ravenshaw College Laxmikant Choudhury (maternal grandson of Fakirmohan Senapati) with an aim to promote art and culture in the State. A special syllabus was prepared to popularise various genres of Odissi music like ***Chhanda*** and ***Champu*** as well as Odissi dance. Later, Harekrushna Mahatab, Pandit Motilal Tiku, Arta Ballav Mohanty, Nityananda Kanungo, Social activist Laxmi Narayan Sahu, Kabichandra Kalicharan Patnaik and Bibhudendra Mishra became patrons of the organisation.

The organisation has provided a platform to prominent Odissi dancers such as Priyambada Mohanty, Minati Das and Kumkum Mohanty who have popularised the dance form both in India and abroad. Moreover, well- known classical singers like Bhubaneswari Mishra, Radha-mani Mohapatra, Padmalaya Garabadu and Shyamamani Patnaik were products of the organisation. The organisation began to lose its lustre after the death of its founder Choudury in 1942. Earlier merged with Utkal Sahitya Samaj, it shifted to Rasabihari Mutt near Purighat. It was again shifted to an asbestos-roof house in Telenga Bazar in 1947 from where it has been functioning till date.

Jama Musjid at Balubazar:

This mosque was built by Subedar Ekram Khan in 1689 AD and dedicated to Shahzada Begum, daughter of Moghul emperor Aurangzeb. (Fig. 46)

Quadam-i-Rasool:

In Kadam Rasul, the

footmark of prophet Mohammad, close to 300-year-old historical spot near Dargha Bazar, draws many Hindu and Muslim devotees as centres of cultural and religious integration for people of both communities in the state.

Historically, construction of the place was done on a single rock by Subedar Nawab Suzzauddin Mohammad Khan in 1717 using contemporary architecture. With four entrances, it is spread over 4,500 sq.ft. area. The clearly visible footmark of Mohammad on a black marble inside the hall is the centre of attraction. Inscriptions in **Parsi** language around the place carry many details about the place. There is a burial ground of the muslims here. It contains among others, the grave of Md. Taqui Khan, the Naib Nazim of Odisha. (Fig. 35)

Kathajodi river stone revetment:

As per **Madalapanji** the revetment on the bank of River Kathajodi, the great work of engineering skill has been construction by Nrup Keshari in 967 AD and by that Cuttack town has been saved from furies of nature i.e. floods of Kathajodi and Mahanadi. The stones used in the revetment are of size 80cm long, 40cm broad and 30cm in height. Laterite stones and sand stones were also used in certain places. The length of the revetment is 17kms. This historic bund has been buried for construction of ring road, but at certain places i.e. **Bada Guruj** on the Kathajodi side and some streches of **Sati Chaura** and **Chahata ghat** and between Chahata ghat to Gadagadia ghat, portions of the old revetment are to be seen. The work is a great engineering marvel and a remarkable example of ancient technological skill of Odisha. (Fig. 37)

Ravenshaw college:

Started in 1876, Ravenshaw college came into its new impressive imperial building in 1921. Now the college is turned into a university. **T.E. Ravenshaw** in whose name the college is named, was Commissioner of Odisha from July 1865 to April 1878.(Fig. 34)

Swaraj Ashram:

Swaraj Ashram of Sahebzada Bazar is a mute spectacle of Independence Movement. Congress party purchased the site from Nalini Ghose, a Bengali Zamindar in 1940 and a building was built. In 1921 for the first time it became headquarters of Congress party. At that

time people were calling this building as **Satyabadi mess.** Notably, Mahatma Gandhi, during his visit to Odisha, had spent a night in the Ashram on March 23, 1921. Besides, the Ashram stood witness to Gandhiji's Quite India and non-co-operation movement. Pandit Motilal Nehru, Jawaharlal Nehru, Sardar Ballavbhai Patel, Chakra-borty Rajgopalchary and Dr Rajendra Prasad had also visited the Ashram during the independence movement.. The freedom fighters were staying here and arrested by police from this building during freedom struggle. Here is a library having 35,000 books.(Fig. 39)

Jobra Workshop: now a maritime museum :

Maritime trade played a major role in the ancient prosperity of the state which gained immeasurably in the economic terms from its links with other cultures. Those keen to explore the unknown facts of ancient Odisha's maritime history should visit it. It is the first maritime museum in the country depicting the maritime history of India in general, and Odisha in particular, through illustrations, maps, charts and objectives displayed its 10 galleries. The museum has been attracting visitors and researchers since its establishment in 1st April 2013. These displays in the museum will enlighten visitors of the rich maritime history of ancient Odisha, its trade, relations with other counties and historical interchange of culture and tradition. It witnesses an average footfall of 300 visitors daily.

The place at Jobra where the museum is located was a ship and boat repair workshop set up in 1869 by the public works department of the British administration through the efforts of the Scottish engineer G.H. Falkner. After the great famine of 1866 in Odisha known as the 'Naa anka durviksha', the workshop caters to the requirements of dams and canals that facilities inland and water transport in the three provinces of Bihar, Bengal, and Odisha under the Bengal Presidency in British India. At the time the only means of reaching Calcutta from Cuttack was a boat journey on the river Mahanadi to the False Point, and on sea from Chandabali to Calcutta.

A variety of materials dating back to the 18-19th century used in the work shop for fabrication of sluice gates and building of boats, tools and materials required for irrigation and surface transport are displayed in one of the galleries of the museum.

Cuttack Interior

(Cuttack, Kendrapara, Jajpur and Jagatsingpur)

Manikeswar Siva Temple, Sukleswar:

The village **Sukleswar** is under the police-station of **Mahanga** in the district of Cuttack. The ancient Siva temple of Manikeswar without Linga (Sakti being worshipped) stands amidst ruins. It is a **Panchayatana kshetra**. The ruins of four temples at four corners are traceable. Among the Parsvadevatas only two exist, one is the standing image of **Siva Tandava** placed on the façade of the temple. Out of his four right hands, one is broken, second one holds a mala, third one touches the ear and the remaining one hand indicates some sort of dancing sign. Similarly, out of four left hands, two hands are broken, third hand rests on the knee and the last one touches the lip of a female who sits on the left side of the figure. On his right side appears the image of **Ganesh**. The mount **Vrishabha** is depicted below. This image was acquired by the efforts of the Director of Culture, Odisha for the Museum.

Just close to the temple of **Manikeswar** and inside its compound is installed an **eight- handed Goddess** seated on a lotus pedestal. Her right hands hold **Mala**. **Sword**, **Chakra** and **Lotus** while left hands hold **Trident**, **Chamara**, **Counch** and **Pot**. She is locally worshipped as **Kanaka Durga**.For its fine sculpture the temple is called **Mini Konark.**

There is a beautiful image of **Surya** holding lotus in his two hands and his chariot drawn by **seven horses** with **Aruna** lying very close to the entrance gate of the temple. Two huge blocks of stones which formed the lintels of the temple contain inscriptions of one line and five lines respectively.

On the ruins of an ancient temple a modern temple has been built dedicated to Goddess **Durga**. The image is made of chlorite stone and about 8' in height. The unique artistic representation of the lion as well as the demon and the mode of warfare are the best specimens of the art of those days. Such a beautiful image of Durga is rarely found in Odisha. She is worshipped as **Bhagabati**. The presence of *Yajnyakunda* gives in indication of the prevalence of the **Vali** and

Charu system of worship based on *tantrism*. Besides, the image of **Ganesh** and **Kartikeya**, the installation of a **two-handed image of Durga as Parswadevi** deserves proper attention. She holds in her right hand an upraised sword and the tail of the buffaloes in left hand which gives an indication that she is going to cut away the head of the buffalo.It is almost a rare finding in Odisha.

A high school is established here in 1948 and named after the deity **Bhagabati**. (Fig. 3,36)

Gopinathpur Medieval Vishnu Temple :

Gopinathpur under P.S. Salipur approachable from Pagahat-Rameswara road, contains the remnants of **Vishnu temple** datable to 13th century AD. The images of **Lakshmi Narayan, Tri-Vikrama Vishnu** worshipped collectively on a pedestal, bear testimony about the existence of a Vishnu temple in the site. On the ruins of the original temple, the present renovated **Viman** contains the images of Jagannath, Balabhadra and Subhadra. That the collapsed Vishnu temple was subsequently repaired by Kapilendra Deva of the Gajapati dynasty is proved by the stone **inscription** on the eastern compound wall, engraved by one Gopinath Dev, a minister of Kapilendra Deva. This **inscriptional slab** having the **proto-Oriya characteristics,** is of **historical** value.

Bhatapur Medieval Vishnu Image:

A unique image of four-handed **Vishnu** discovered from the paddy field of the village Bhatapara, approachable from Bahugram on the canal embankment, P.S. Salepur is now being kept inside a thatched shed. The upper and lower right hands hold **sankha** and **chakra** while the upper and lower left hands have **gada** and **lotus**. The artistic decorative design of **Kiritamukuta** and the sharp facial expression are the special features of the image. The image may belong to 10th century AD.

Chateswar Temple, Kisnapur, 17kms from Cuttack:

It is situated at Kisnapur, Cuttack, Salepur Block. Kisnapur, situated midway between Cuttack and Kendrapara, is famous for the **Chateswar Siva temple.** The temple complex consists of a **Vimana** and a **Jagamohan** in Rekha and Pidha order respectively. The bada of the main temple is Pancharatha in plan. The top of

the temple consists of **beki, amalakasila, khapuri, kalasa and dhvaja**. On the outer walls of the main temple are carved scenes from Krishnayana and Ramayana. The Parsvadevatas are Ganesh, Kartikeya and Parvati. Within the premises of the temple are preserved several votive shrines, one of which is a figure of Goddess **Saraswati** and two images of **Ganesh** of which one is of a dancing pose. In another shrine an image of Parvati is under worship. An eight-armed **Mahisamardini Durga** is also preserved in this shrine.

The Jagamohan preserves the commemorative stone inscription widely known as **Chateswar stone inscription of Anangabhimadeva III**. The inscription contains 25 lines lauding the successful military expeditions of Anangabhimadeva III. This is a beautiful temple of Ganga period, built in 7Acs of land in the style of Lingaraj temple, Bhubaneswar. There is a commemorative inscription in the temple which gives considerable light on the history of Ganga rulers. The height of the temple is 60ft and that of Jagamohan is 50ft. The temple was erected by Vishnu, the Brahmin minister of Anangabhim Deva III (1211-38) and under his orders the commemorative inscription was engraved. The temple complex consists of a Viman, Jagamohan in Rekha and Pidha order respectively. The *Bada* of the temple is in Pancharath plan. The **Parswadevatas** are Ganesh, Kartikeya an Parbati.

The Linga is *Hiranya Garv*, so it is ***Patali***, not visible to human eye. For a long duration it is submerged in water. In the Viman (main temple) representative God **Chandrasekhar** is worshipped. Here also Maa Parbati, Gopal jew, Radharani and Dadhibaman are there in Viman. At the back of the temple there are temples of Chareswar, Pareswar, Sarveswar. From January to June every year first rays of the Sun fall on the Sakti. During this period the *Linga* is visible. From July to December the *Linga* is submerged in water.

In 1894 AD historian **Nagendra Nath Basu** discovered the epigraph of Chateswar temple. Later **Manmohan Chakrabarti, B. Chhabra** and **P.C. Sircar** brought this to the public eye after a through research.

Makar, Dol, Sibaratri, Sital Sasti, Jyesta Purnima are important festivals here. (Fig. 6,7,8,9)

Bhagabat Melana at Mahanga:

Bhagabat Melana of Mahanga area containing villages Khandal, Dharua, Upara Chapada, Dharmagatapura, Sipura and many other villages started observing Bhagabat Mela festival since 1880. It starts from *Kartika Purnima* and continues till *Prathamastami* for nine days as a separate tradition in this area. Normally Radha-krushna Melana is observed in the month of Falguna superintended by Rajas and Zamidars but here it is managed by the local village people in a different time. It is a custom of 150 years old. In each village a '*Bhagabat Pothi*' and an image of Lord Jagannath are kept in a decorated Viman. The Vimans of all the villages are taken to *Melana Sthali* (Gathering field), a defined place being followed with *Sankirtan*. (Fig. 5)

Chhapachikina (Asureswar) Harachandi temple:

This place is famous for the temple of Goddess **Harachandi**. The beauty of the temple is enhanced by the encircling greenery and lusty cool mango groves. This makes the place an exciting picnic spot of tourist's interest. It is 50 kms from Cuttack and can be reached by bus and hired taxis.

One can go from Asureswar Chhak of Cuttack-Chandbali road and then 5kms towards south to reach the temple. Previously the area was full of jungles. A Bengali Zamindar of this place named Laxminarayan Bandopdhyay entrusted a local Zamindar Markandeya Panda to improve the spot. He dug a tank here. Before hand, there was a **Siva** temple dedicated to Asureswar at this place. Since a Chandi temple is built near the Asureswar (**Har**, another name of **Siva**) the deity was named **Harachandi. Maa Chandi** is worshipped in *"Tantra upasana"* as Durga and on **Raja Sankranti** the deity appears in **"Jagadhatri Besa". During Chandan Jatra** 21-day boating festival is observed in the pond. Lord Chandrasekhar seated in the temple as **Parswa Devata** comes to play *chap*. On *Chandan Purnima* day the deity Harachandi is shown in *Padmabesa*. On the 16th day of Durgapuja in autumn the deity takes **Mahisa Mardini Besa.** On *Makar Sankranti day* **Chandra Sekhar,** the Parswa Devata goes to the houses of *Sevaks* to receive *Bhog*. (Fig. 11,2)

Padmapur:

Padmapur, known as Odisha's **Sivakashi,** and its adjoin-

ing villages of Trilochanapura, Mahajanapura, Purbakachha, Madhyakachha, Hatikana, Champati, Bahadalapatana and Gangapatana under Salepur Block are also famous for manufacture of fire crackers.

Before Diwali people from nearby areas throng to these villages for crackers.

Locals say that the tradition of cracker-making in Padmapur is over 100 yeas old and was started by one Ismile Khan, who taught the technique to Sachidananda Mohanty, Nanda Swain and Gandharba Swain. Every year around 2500 people of 500 families belonging to both Hindu and Muslim communities manufacture crackers. They work for two months to meet the cracker demand.

In Padmapur it is largely unrecognized labour which is involved in preparing crackers. Though called the Siva- Kashi of Odisha, this cottage industry is yet to get recognition from the State Government. (Fig. 50)

Kukudanga:

Located at a distance of 31 kms from Cuttack town. It is famous for Goddess **Beleswari** temple. Regular bus services are available upto Paga Chhak for 17 kms. Rest 14 Kms one has to go by hired auto rickshaw.

Kakudiepada:

Located at Narendrapur Bazar, 54 kms on Cuttack-Salepur-Kendupatna road. It is famous for Goddess **Sidha Devi.** Both Lord Siva and Goddess **Parvati** are worshipped here under water.

Krushneswar Siva temple, Nimapur.

The 18th century Siva temple dedicated to Krushneswar at village Nimapur near Jagatpur by the side of river Mahanadi is very much revered by the local people. There is a belief that those who are affected by leprosy are cured by worshipping the deity. Kartik Purnima ,Magha Purnima ,Makar Sankrant., Sivaratra,Dola are important festivals here. (Fig. 63)

Rameswara Hill (Buddhist site) :

Rameswara, a natural hill on the bank of river Virupa is a place of historical importance of byegone days. A metalled road from Pagahat on Cuttack-Salepur road leads to Rameswara. It is under the police-station of Salepur. Houses have been built on the slopes as

well as by cutting the rocks and the village goes by the name of Rameswara. The Patamundei canal passes nearby. Some images have been found from the **Rameswara hill** which are described below:

1. A male figure measuring 2' x 1.10" sits in Lalitasana whose right leg hangs downward and touches the head of a corpse. A female attendant in the mood of prayer has been depicted near the corpse. Water vase is found on either side. Figures of attendants in dilapidated condition appear in both the sides. The right hand of the figure holds a head while the left hand is broken from the palm. The figure wears a chain of skulls. This image is connected with the Tantric form of worship of the Vajrayan sect of **Mahayana Buddhists.**

2. Lower portion of an image of the size 1.4" x 2' which appears to have been sitting in a Lalitasana on the double lotus pedestals.

3. A fragmentary panel depicting a horse rider.

4. A pillar associated with the Stupa contains a broken and mutilated image sitting cross-legged and crosshanded.

5. An image of headless Buddha of 3.4" x 2.7" sitting in **Bhumisparsamudra** discovered from the top of the Rameswara hill, has been removed by the villagers and installed in front of the Paravati temple built recently. The image of **Parvati** is of chlorite stone. Curiously enough, some one has fitted the missing head with a new one of yellowish colour decorated with turban. This sort of decoration instead of beautifying the image rather disfigures and creates suspicion in the mind of the visitors.

All these images probably came into existence during the last part of the 9th century AD. The top portion of the hill was the area of the Buddhist stupas and the bricks used in construction of the stupas are lying in scattered manner. It is a matter of regret that the stupa pillars have been removed and utilized in the construction of the entrance of a **Siva temple** known as **Mancheswara** on the slope of the hill and on the bank of the Virupa. The temple appears to have been built hurriedly as evident from the unusual placing of stones on the

structures. Two panels of dog-riders appearing as warriors have been placed on the right and left sides of the entrance of the **Jagamohana**.

There is every possibility that the Rameswara hill like Lalitgiri, Udayagiri and Ratnagiri was once a centre of Buddhism. All these places stand on the bank of the Virupa and the Patamundei canal is a connecting link of these places. It appears that in the pre-Mauryan and Mauryan periods it was a place of political and economical importance connected with trade and commerce.

Hence the antiquity of Rameswara may go back from about 6th century B.C. to the last quarter of the 9th century AD on the basis of numismatic and iconographical datas so far discovered.

Hanumancheswar of Rameswar (Salipur, Cuttack):

It is situated 40 kms from Cuttack city. There is a temple in the Mancheswar hill called Hanumancheswar temple, since the deity Siva is established by Hanuman. The deity is worshipped since ancient times but recently the zamindar of Lakhanpur has built a temple. The deity Siva is worshipped by **Tulsi leaves** as an exception. Pilgrims gather here in *Bada Osha, Raspurnima, Jagar, Dola*. It is a good picnic spot. (Fig. 16)

Patali Garud Math of Odasinga (Salipur):

It is a historic temple built during Ganga dynasty. In 1135 AD **Chodaganga Dev** built this temple. The image of **Garud** is engraved on a stone pillar 10' high from the ground. The speciality of this place is that normally Garud is placed before Lord **Vishnu,** but here Garud is worshipped in a separate temple and Lord **Jagannath, Suvadra** and **Balabhadra** are worshipped in another temple. **Car festival** and *Jajna* in the month of Kartik is held here for 3 days with the co-operation of locals. (Fig. 18)

Kolanpur Buddhist Sculptures, Salepur:

The ancient site of Kolanpur stands on the eastern bank of river Chitrotpala. The whole river bed of Chitrotpala beginning from **Kendupatna upto Sankarasvar** is full of jungles and a place inside this jungle is called the **Brahma-Vana**. The following **Buddhist antiquities** were discovered from a mound:

Buddha in **Bhumisparsa Mudra** (3' 1" x 1' 8"): Three lines

of inscription have been engraved on the upper and left side of the image. This inscription can palaeographically be assigned to 9th – 10th century AD.

Manjushri (3' x 2' 6") – It is the God of learning in the Buddhst pantheon.

Padma Pani – Avalokitesvar (2' 10" x 1' 10").

Buddha in Bhumisparsa Mudra (3' 6" x 2' 10").

Tara (2' 10" x 2' 3").

But it is a matter of regret that all these images have been over-plastered with cement and other colours as a result of which the originality of these images has totally been damaged. The local people have also changed the appearance of images by colouring these images and worshipping them in different names such as Siva, Parvati and Brahma etc. At present these images have been kept inside a temporary thatched shed.

Katarapa (Salipur) Baladev Jew Temple:

This temple and Patali Garud Math are glories of King Chodaganga Dev. For the purpose of **Gundicha festival** the width between two rows of houses is 100 meters and length of the street is 2kms just like Puri **Rathadanda.** The compound wall around the temple premises called **Meghanad Prachir** is very high. The deity has much landed property but in forcible possession of people. The grand festivals and rituals of the past are no more observed. During Na-ank famine, rice in sufficient quantity was supplied to Kendrapada and Chandabali from this area. (Fig. 19)

Bateswar (Salepur) Maa Bhagabati:

There is a temple of Maa **ten -armed Bhagabati** in village Bateswar at a distance of 1.5 kms from Salepur town. The image is 6ft high and 3ft width. The temple height is 50ft and it is of 6th century AD. She is worshipped as **Manhisa Mardini Durga**. In right five hands she is carrying sword, arrow, garland (Mala), Trident and in left five hands carrying *Ghanta, Dhanu, Nala, Khetak and Pasa* a quiver hanging at the back. The image appears as if she returned from a war. There is an epigraphic record of **Ganga times.** As per **Sarala Mahabharat** the deity is city Goddess of **Bhismak, Kundi Nagara** and the sanctum is a part of Bhismakundinagra.

Here festivals like **Makarbuda mela, Tribenibuda**

mela, and **Dussera** are observed. Here there is a temple of **Patali Mahadev**. Despite pouring of water on the **Linga**, it never surged, water goes to the ground.

Gadadhar Pith:

River Chitrotptola is very famous in Cuttack district, for so many temples exist in each curve of its motion. Out of these sanctums Gadadhar pith is one.

In village Kerua there is **Samadhi pith** of Gadadhar, a saint who is son of poet **Achyutananda,** one of **Panchasakhas.** Here is a sanctum where there is a temple of Goddess **Karparchandi,** who is the main deity here. In addition there are **Panchamukhi Hanuman** temple, **Patitpaban temple, Radhakrushna temple** and **Santosimaa temple.** Throughout the year so many festivals are held here. Every year "Pancha Kuntiya Viswa Santi Mahajanjya" is observed here. People come here from distant areas. On each Wednesday and Saturday a weekly market is held here.

Asureswar (Kailo) Dadhibaman Temple:

Here the lone image of Jagannath is worshipped as Dadhibaman. After **Kanchi war,** the lone image of Jagannath is worshipped as Dadhibaman. Legend goes that Manika Gauduni gave curd to Lord Jagannath and Balabhadra. When Manika told this to Gajapati Purusotam Dev, he looked to the **Dadhi Vanda** and saw Lord Vaman, the 5th incarnation of God. From that Dadhibaman worshipping culture developed. The image is enshrined in **Dadhibaman** temple rebuilt on the ancient ruins. The present temple has been built in 16th century AD. In the entrance to the temple there stands Garuda pillar, the basement of which has been engraved with various cultures displaying life history of Shri Krishna. The Dadhibaman temple is a State-protected monument.

Ratha Jatra is an important local festival. 21-day-long **Chandan festival** is also observed with pomp. On Jhulan Purnima, the representative deity Madan Mohan swings. In **Sarat Ras** deity **Madan Mohan** swings in a **flower-viman**. Other important festivals are **Dola Purnima, Snan Jatra, Sriram Navami and Danda Jatra**. In 14th day (*Chaturdasi*) prior to **Dola Purnima Tithi,** Lord Chandra Sekhar meets Dadhibaman. This is called **Harihar Melan.** Important *Vesa* of the deity are *Padma Vesa in Kartika Purnima, Bal-Baman*

Vesa in Baman Ekadasi, Raghunath Vesa in Chaitra Purnima, and Kanchi Kaberi Vesa in Sripanchami in Magh. (Fig. 24,25,26,27)

Anteswar Temple At Village Lendura Bhagabanpur:

There is an old Siva temple dedicated to Lord Ananteswar built by Somavansi kings during 5th century in village Lendura Bhagabanpur under Nischinta Koili Block .The temple is west facing. It is believed that the Lingam is Patalphuti.The temple is of Puranic importance as there is mention about this temple in Vana Parb of sage Vyasadeb .The bottom of the temple is a lotus flower design. Many rare artifacts like Nagarjun images are in niches.

Shyamchandra Jew at Mrukundi (Sambhupur):

The temple of **Shymachandra Jew** lies in village Sambhupur under Salepur Block. The temple without Jagamohan has nine doors with height of 40 ft and built by **Marathas.** The deity has landed property of 1152-acres but due to forcible possession of tenants it has now reduced to 2acres. In the past, for the worshipping of the deity Brahmins of five *Gotras* were brought from **Nadia.** Many offices were set up to see the day -to- day accounts of the deity. Forty years back paddy, Mung, vegetables were sent from Kujanga area for the deity through boats. At present the day-to-day maintenance is difficult. (Fig. 31)

Salepur (Purbakachha) Laxmi Nrusingh temple:

It is located 12kms from Salepur. In village Purba Kachha of Salepur Block there is a temple of Laxmi Nrusingh of Ganga period. Legend goes that the image was brought from **Kanchi** by king Gajapati Purusottam Dev. The old name **Purbakachha** was **Prasanna Purusottampur.** This village being divided into three parts was called Purbakhandi, Madhyakhandi and Paschimakhandi. Within the temple Jhulan Mandap, Mukhasala and Viman are existing. In the front of temple there is Natya mandap, Janjyasala and tank. In the temple there is image of Laxmi-Nrusingha in a pleasant condition. In the temple, there are images of Bhagabat Gadi, Gajalaxmi, Patitpaban, Anthua Gopal, Ananta Nrusingha, Chaitanya, Nanak, Siva, Gopeswar Linga, Aparna Devi. The important festivals held here are *Nrusingh Janma, Chandan Jatra, Patitapaban Snan, Jhulan,*

Janmastami, Sunia, Kumar Purnima, Rahas, Odhan sasti, Pusyavisek, Makar Bedha. The Lords make a village visit four times in a year. Now the temple is owner of only 360 ac. of land after **Chakabandi.**

Dola Festival at Olakana :

In village Olakana of Cuttack district this famous heritage *Melan* is held since so many years. This speciality of this *Melan* is that, the deities of nearby villages come to this Melan festival without invitation and so also, are not given any *Bidaki* while returnning.

The grandeur of this Melan can be ascertained from the local saying: **Olakana Melan, Ali Raja Jhulan, Koila Rama Navami and Purusottam Chandan (Puri).** It means above festivals are prominently famous. To this melan field on **Phalguna Shukla Chaturdasi day** more than hundred Vimans of Radha Krushna come, but from Mahanga in Vadreswar Viman deity Birabhadreswar comes with Radha Krushna. Lord Birabhadraswar is the ***Thanpati*** of Melan festival. This is called **Harihar Bhet.** There is a temple of Vidura of Mahabharat fame in Chulaman Melan field whereto Vadreswar's Viman is taken. Legend has that after Srikrushna failed to get some **5-padas** for Pandavs, he met **Vidura** where he took his meal. Here Vidura prayed Srikrishna and the **Lord promised him to give Darshan (appearance) on Shukla Chaturdasi day.** Every year on this particular day **Harihar Bhet** is shown to Vidura, one of the great devotees of Srikrushna. People believe that 6-kilometre area of this place was famous **Kurukshetra of Mahabharat** fame. (Fig. 30,32)

Salipur Munisi Melan :

The Munisi Melan (fair) here has its origin during British-raj. The Melan which is into its 80th year, is celebrated with festive fervor during the night of Holi as more than 30 Palanquins carrying the idols of Lord Krishna and his consort Radha arrive here from near and far-off places for night-long celebrations as devotees smear themselves with gulals and present their offerings to the deities.

The idols decked up in Palanquins arrive here from Pradhanpada, Kulindo, Chateshwar, Paga and from villages along Kendupatna river basin-Boila, Tilada, Lunahar, Chandraeipur-to participate in the festival Fireworks, bull dance, pup-

pet dance, *Bhajan* and the forms of entertainment regale the visitors to the Mela.

People believe that who-so-ever offers obeisance before the deities will have their wishes fulfilled.

Some say the Melan had begun in an organised way here since 1924 after Salipur Police Inspector Raicharan Patnaik had involved Zamindar Brajasundar Dash, Dayanidhi Malla and priest of Lakshmi Nrushinga temple Golak Nanda.

The annual mela is patronised by Police Inspector of Salipur, local Sarpanch and thousands of people who have their unwavering faith on the deity.

Legend has it that Raicharan Patnaik took the initiative after his wish for a son was fulfilled. During Holi, Patnaik was going on his horse when the palanquin of Lakshmi Nrusingha was kept waiting along a road to receive offerings from devotees.

As Patnaik came near the Palanquin, people advised him to alight the horse and pay his respects. Patnaik, who was then childless said if the deity could fulfill his wishes he would bow before it. People replied in affirmative and Patnaik said he will take care to organise the festival if the deity listenes to his prayers. Next year Patnaik was blessed with a son who was named Nrusingha Charan Patnaik after the deity.

Presently, the Melan is organised under the direct supervision of Salipur Police Inspector.

Ganeswarpur:

At a distance of 8 kms east of Chhatia on the bank of river Birupa is situated-**Ganeswarpur**. It was a flourishing Brahminical centre as is evident from two highly ornate stone temples dedicated to Lord **Tareshwar,** seen at the centre of the village. Its compound wall is in tact, but the entrance door, the main temple and the Jagamohan have collapsed. A thatched shed has been put up over the Garvagriha to protect the ***Sivalinga*** from weathering damage. The wooden door panels fitted to the entrances of the main temple and the Jagamohan display excellent artistic motifs.

Pancha-Pandav temple at Ganeswarpur:

The Pancha Pandava temple dedicated to **Lord Vishnu** is located at the outskirt of the village Ganeswarpur with **Jalauka hill** as the backdrop. The main Vishnu

shrine is in ruins. The outer walls of the main shrine are Pancharatha in plan and are treated in the fashion of the corner shrines with niches for Parsvadevatas. Within the shrine is a large standing image of Vishnu with four arms and a female figure on both sides holding a lotus. The **Sudarsan Chakra** (discus) crowned the *Sikhara*. In general contour, effective disposition of different elements, graceful proportion and exquisite embellishments, the **Pancha Pandava** group of temples closely resemble the famous Mukteswar temple of Bhubaneswar.

The architectural features of the ruined structure and art tradition of the sculptures assign a date to the monuments in the **Ganga period.** (Fig. 38)

Pond at Kantol, Athagarh:

During Na-ank famine in 1866 this massive tank was excavated in village Kantol of Athagad to give food for work to poor people by queen **Radhapriya Patamahadei** from her own personal fund spending Rs. one lakh. The area of the pond is 72 acres which is now reduced very much due to non-maintenance. This pond was helping to irrigate agricultural lands. In the past it was thought, to dig a pond or well is a work of austerity.

Patakhanda Jatra at Nuapatna (Tigiria):

On Visuva Sankranti day, Patakhnada Jatra is held at Nuapatna where a *Bratadhari* ritualist stands on the edge of a sword for hours and moves on a Viman for 5 kms. With the *Viman* a big procession goes. All young boys dance with the procession making the movement more glamorous.(Fig. 33)

Amageikuda:

It is situated 8kms from Athagarh and 60kms from Cuttack. Named after its presiding deity **Goddess Amagei**, this is a great attraction for the tourists for its peace and serenity. The atmosphere is just undisturbed amidst the blue expanse of water of this island on the Mahanadi. The fabulous beauty of this island can easily inspire poets to sing songs on its beauty. This place is well connected with bus services.

Bhattarika:

Sasanga is a small village in Badamba Tahsil of Athagarh subdivision and is famous for Goddess Bhattarika. It is 10kms from Badamba, 70 km by road from Raj Athagarh, the nearest railway sta-

tion on the Puri-Talcher railway line and 108 kms from Cuttack, the district headquarters. Here, the river Mahanadi flows in a serpentine form presenting a panoramic view of nature.

The place is associated with **Parasuram**, the sixth incarnate of Lord Vishnu, who got boon from the Goddess Bhattarika, by dint of his deep meditation and penance to conquer all the kings of his world. She is also known as Brihat Amba (Great Mother) or Brihadamba. The main temple of Goddess Bhattarika was constructed during the reign of Mallakeswar in the 14th century. The temple site is a part of **Mira Hills**. The frontal portion (Jagamohan) in Pidha order was built by the ruler Balabhadra Mangaraj in the 17th century. The stone steps near Bhattarika temple were built by the ruler Pindiki Birabar Mangaraj Mahapatra. The main temple was also built in Pidha order and is thickly plastered with lime mortar. Goddess Bhattarika is seated cross-legged on a lotus pedestal made of chlorite with a full-blown lotus in her left hand and the right hand in **Baradamudra**. In the niches of the outer walls of the temple are enshrined **Ganesh, Kartikeya** and **Mahisamardini Durga** as **Parsvadevatas**. In the **Jagamohan** are placed the images of **Surya, Kubera** and **Ganesh**.

The antiquity of the deity can be compared with the two-armed Goddess Viraja at Jajpur. Bhattarika is honoured as Tripura Sundari of Dashamahavidya and is addressed in prayer as **Maa Raja Rajeswari Mahamaya Tripura Sundari Siddhi Bhattarika.** But in her iconographical features she corresponds with Tara of Buddhist pantheon. However, Goddess Bhattarika is highly revered by the people of neighbouring areas.

Situated amidst beautiful natural scenery and on the bank of the river Mahanadi, the place is famous as a picnic spot and many picnickers visit the place from distant parts of Odisha throughout the year. **Pana Sankranti, Akshaya Trutiya, Devi Snanotsav** and **Durga Puja** are the important festivals when thousands of pilgrims come to this place for worshipping the Goddess. During Durga Puja specially, which continues for 10 days, a well-attended festival is held here. The temple affairs are managed by the Endowment Commissioner, Odisha through a committee. (Fig. 43)

Banki:

Banki is the subdivisional headquarters of the same name

and is situated by the side of river Mahanadi. There are regular bus services from Cuttack and Bhubaneswar which are 93kms and 64kms by road from Banki respectively. The Barang and Khurdha Road railway stations are the nearest rail heads, each at a distance of 48kms from this place.

Banki was a former state surrounded by hilly ranges, the outline of which forms a picturesque background and presents magnificent scenery. The ex-rulers of Banki had their capital near Malati hill. Until 1839, Banki was a tributary state, the property of the Raja of Banki. In that year the Raja, having been convicted of murder and sentenced to life imprisonment, was dethroned and his territory was confiscated by the Government. From 1839 to 1882 Banki was under the management of the Superintendent of Tributary Mahals, but in 1882, it was annexed to Cuttack district.

Banki is strategically located with river Gadhei in the east, a lofty hill on the west, the river Mahanadi on the north and deep forest in the south. These natural barriers protected the rulers from threat of the neighbouring chieftains. The ruins of the ancient fortified residence of the ruler are seen from the present heaps of dressed stones and broken hills.

Archaeological remains of Banki could be traced in places like Mahaparvata, Deviduara, Jatamundi, Kuspalla, Patpura and Ragadi villages. Of these, Charchika, housing the Goddess of the same name on a small hillock close to the already extinct **Renuka river**, attracts general attention. The temple of this Goddess had been constructed on the crest of the **Ruchikagiri**. The place also bears testimony to the visit of **Parasurama** of epic fame who had long meditation before Goddess **Charchika**, to get rid of the sin of matricide. After his name the place is also named as **Parasurama Pitha** and the river **Renuka**, after the name of his mother.

The temple of Charchika was constructed by a king of Dhala dynasty. Though the main temple is architecturally of no importance, its front wooden pavilion preserves Odishan antique art and architecture in wooden carvings. The *Mandapas* depict episodes from the Ramayana and Mahabharata with intervening carvings of animals, birds, floral designs, motifs and are painted with matching colours which add glamour to the

entire composition. The roofs of these mandapas are supported on massive masonry pillars. The presiding deity of the temple, fixed to the back wall of the sanctum sanctorum, has withered and a replica is kept in the central niche of the outer southern wall of the main shrine identified with **Chamunda** standing on a dead body, fully undressed with a garland of skulls around her neck. The **eight-handed Goddess Charchika** displays sword, *trident, snake, goad, garland of beads, boon, dambaru and severed head.*

There are **Pancha Mahadev** and **Shri Mangala** inside the temple. Pana Sankranti, Jhamu Jatra, Durga Puja, Kumar Purnima, Basanti Puja and Dola Jatra are the important festivals when thousands of people congregate from nearby villages.

Non- vegetarian dishes are offered to the Goddess daily. From the iconographical and artistic points she may be placed in **Bhaumakara** period. The temple is managed by a board of trustees. (Fig. 41,42,44)

Trrkut Kshetra at Baideswar:

Baideswar is located near Banki. Here there are three Siva temples. Legend goes that they are installed by Lord Rama Chandra, Maa Sita, Laxman namely Sriramnath, Baideswar and Singhnath. Here is a lotus tank from where as legend goes **Lord Ramchandra** worshipped Siva taking one thousand and eight lotus flowers. The temples are of 8th century AD.

Devotees gather here in large numbers on **Jagar festival, Sitalsasthi, Badaosha** and all other **Saivite** festivals. (Fig. 40)

Ansupa:

Ansupa lake, situated near Banki is the largest fresh water lake in Odisha. From very early times it has attracted the imagination of many poets and writers of Odisha.

The Chilika lake attracts thousands of visitors every year but few people have heard of the **Ansupa lake.** Chilika is joined to the Bay of Bengal but it also receives water from a large network of rivers, and so its water is partly sweet and partly salty. But the Ansupa lake is a fresh-water lake, receiving water only from the Mahanadi river. It is the largest fresh-water lake in Odisha and one of the largest in India. At one time, it covered an area of 750 acres; it was 6 kilometres in length and 2 kilomeres

in breadth and 40 to 50 feet deep. Today, however, it has been reduced to only half of its original area and its depth is less than 10 feet. The water is choked with weeds and wild grass. The lake is dying; in another ten to fifteen years, it may disappear completely and Odisha will lose one of its great sources of natural attractions. The story of this dying lake is a story of human greed causing the destruction of nature. The Ansupa lies on the left bank of river Mahanadi opposite to Banki which is about 65 kilometres away from both Cuttack and Bhubaneswar. It is surrounded by a ring of low hills - the Saranda Hills -- and is shaped like the hoof of a horse; that may be why it is called 'Ansupa'. The lake is connected to the Mahanadi by two smaller streams, the **Kabula** and the **Hulahula.** During the rainy season, excess water from the Mahanadi flows into the lake through the Kabula and back into the Mahanadi through the Hulahula. The water was thus always kept fresh. It was full of fish, which provided livelihood for more than 500 families of fishermen.

Gradually, however, the lake began to dry up for several reasons. Irrigation dams were built across the Kabula and Hulahula rivers. The dense forests on both banks of the Mahanadi were cut down and converted into farm-lands. With no tress to bind the soil, loose soil was washed down into the Mahanadi and then into the Ansupa lake, gradually reducing its depth.

The lake, which was once considered to be a beautiful scenic spot, with the passage of time, has lost its glorius past. The lush green forests covering the hillocks round the lake have completely vanished. The lake was once teaming with fishes and red lotus flowers, but now it is full of water hyacinth. The number of migratory birds which used to flock from distant places in winter has considerably decreased. However, the State Government have taken up a scheme, viz., Integrated Development of Ansupa Lake Area and efforts are being made to develop the lake as a place of tourist interest. Picnickers from various places of Odisha come to this place round the year for picnics, boating and angling. (Fig. 52)

Subarnapur:

Subarnapur, a village in Banki Subdivision is situated on the left bank of river Mahanadi. The ruins of Ratagarh are noticed nearby. The locality in the past was called Saranda, where a member of Banki

ruling family once ruled. The mud walls of the fort have been damaged. The temples of **Swapneswar Mahadeva**, **Paschimeswar** near **Kandarpur** and the **ruined caves** of the adjacent **Saranda hills** take back to the date of the fort to the period of Nandodbhava rulers (8-9th century AD) whose copper plate grants have been recovered in the neighbouring area. The ruined **Siva temple** of **Amangli hillock** on the Mahanadi is of some archaeological interest. Overlooking the river Mahanadi, the ruined fort of **Damaparha** is seen on a hill top. The rock-cut cave called **Pandava Bhakara** is on a hilltop at **Pathapura**. The fort of Subarnapur was established by Subarna Keshari, the last king of Somavamsi dynasty who was defeated and killed by Chodaganga Deva around 1112 AD. The **Jagannath temple** located here was built at a later period and Lord Jagannath is worshipped here as **Trutiya deva**. The car festival of **Trutiya Dev** and **Dola festival** of **Radha-Krishna** are observed here. There is another old temple called **Javaneswar** here. (Fig. 71)

Sapanpur:

Located at a distance of 12 kms from Tangi on NH 5 and 20 Kms from Cuttack. The small village of Sapanpur is famous for its surrounding, natural beauty like series of small hills, forest, green farm land as well as for the **Ashram** established by **Mahima Gosain** in mid 19th Century on the hillock at the outskrit of village. The Ashram has a tremendous effect on spiritual and cultural belief of surrounding villagers and very well known as **Pahada Gosain.**

Chaudwar:

Chaudwar is situated on the north bank of the Birupa river, a branch of the Mahanadi, opposite the Cuttack city. It is 5 kms from Cuttack on Mahanadi-Birupa barrage road meant for light vehicles only and 12kms via Manguli Chhak on the National Highway No. 5. National Highway No. 42 passes through the town. The nearest railway station is Nirgundi. Choudwar is one of the five Kataks established by Chodaganga Dev. Here there was a fort; now the ruins are seen.

The place was famous under the Somavamsi rule when Janmejaya Mahabhavagupta occupied this area. Chaudwar seems to have had originally a number of temples of which some structural and sculptural remains are extant. The monument known as Baddhi or Paravadi represents a round and raised pillared hall with seven pil-

lars of laterite in situ. Some scholars think it to be the site of royal residence. The door jambs, the Navagraha slab, the images of **Chanda** and **Prachanda** with **Ganga** and **Yamuna** at the base of the door jambs of **Kapileswar Siva temple** indicate that an earlier temple belonging to the **Ganga period** stood here. The *Parsvadevatas* which have been reinstalled in the modern structure also indicate the iconographic peculiarities of the Ganga period. The temple dedicated to **Vaidesvar**, inside a *math* preserves a few fragmentary sculptures datable to the Somavamsi period. The **Uttareswar temple** is in a fair state of preservation.

Rock-Cut-Caves.

Three rock- cut- caves at Choudwar are reckoned with on a low lying hillock known as **Indrani Pahada**. These caves are cut on the laterite deposit of the hillock. Two of these caves face the western direction and third one to the southern site. Except the **Panchupandaba Gumpha** group of caves of Bhubaneswar, such rough cut caves in laterite bed are not seen. The walls of the caves are cut smooth and plastered with lime. The roofs are slanting towards the opening and floors designed the pattern of caves of Udyagiri and Khandagiri that is raged at the back. The caves are opening in the front extending to the entire length. The right cell of the western side contains windows. They are devoid of any structural embellishment or structural decoration.

Budhalinga temple, Choudwar:

The dilapidated Budhalinga temple stands on an isolated place at village Kedareswar near Choudwar. The temple compound is full of sculptures and sculpture stones belong to the collapsed temple. The existing inscription slab in front of temple indicates that the temple was constructed during 11th century AD. Budhalingeswar temple is a State- protected monument. (Fig. 54)

Uttareswar, Choudwar:

It is situated 4kms from Charbatia railway station and 7kms from Cuttack. There is a **Siva temple** at Agrahat dedicated to Lord **Uttareswara**.It is one of the ancient temples in the State.It is said to have been built 1300 years before Jagannath temple at Puri.To the north of the temple is a pond and to its east there is a huge *yajna kund*,in which *Yanja* was offered. The size of the temple compound is 700 feet in length 250 feet wide

and 8 ft high. The temple is of Rekha order but the Jagamohan is of Pidha order. A **Nata Mandir** is newly built on the existing ruins. The buried sculptures of the temple are recovered. The temple of Uttareswara probably came into existence towards the end of the **Somavanshi** rule. **Uttareswar** temple is a State protected monument.

Here there was a fort, now the ruins are seen. The ruins of the fort are ASI- protected monument.

Vaideswar Siva Temple, Choudwar:

Near Uttareswara temple there is another Siva temple dedicated toLord **Vaideswara.** A modern temple has been built over the ruins of an ancient temple. Loose sculptures in damaged condition of **Kartikeya, Chamunda** and a detatched Nabagraha slab are lying inside the temple. To the north of the temple there is a tank known as **Vaideswar Kunda** whose water is sacred.

Amaravati Cuttack:

Amaravati Kataka is situated near Chhatia overlooking the hill Dhania. On the eastern side of the hill the ruins of the famous fort built by Chodagangadeva are noticed. The fort was originally envisaged with four gate-ways on the four directions. A large-sized image of *Gajasimha* is lying on the main entrance of the eastern side. The ruined structure close to the main entrance was *Khajanakhana* or the place for collection of revenue. The other heap of ruins is believed to be the residence of the paiks. Such type of structures were located on each corner of the fort. The royal house was located on the northern side. The well of the fort was strongly built by huge blocks of laterite stone. It is said that the well which surrounded the fort was demolished by the Public Works Department for the sake of the stone which was used for the construction of the Odishan Trunk Road during the British period. From the size, shape and topography of the fort one can reasonably think that it was a military camp. Amaravati was one of the **Panchakatakas** established by the king Chodagangadeva, the others being Jajpur kataka, Chaudwar kataka, Varansi kataka and Chudanga kataka strategically located to strengthen the military operations against the enemies.

Champeswar (Narasinghapur):

Champeswar is a village situated on the section of the road connecting Badamba and

Narasinghapur. The road to Baneswarnasi branches off here from the main road. A group of ancient Siva temples is located in this village surrounded by a mango grove. The main temple of **Champanath Siva**, built in Rekha order, has been plastered with lime mortar. One has to pass through a series of masonry steps downward to reach the Sivalinga. The **Jagamohan**, built in Pidha order, has also been plastered with lime mortar. In between these two structures there is an antarala with openings on both sides. Images of **Astikajaratkaru** (worshipped as **Savitri** and **Satyaban** by the local people), Kali and Mangala are fixed in the inner niches of the antarala. The inner back wall of the Jagamohan preserves a beautifully carved **Uma-Maheswar** image which can be compared with a similar image found at Khiching in Mayurbhanj district. Besides, in the temple premises there are five **Ganesh images**, two **Kartikeya** images, a **Surya** image, a **Nayika** figure, a panel showing royal procession and door jambs of an earlier temple. The pot-bellied **Ganesh** images near the door jamb are in dancing poses surrounded by **Gandharvas, Kinnaras & Apsaras.**

The image of the **Sun-God** surpasses all the images here in the treatment of decorative ornaments and representation of facial appearance. The chariot of the Sun-God is driven by seven well-caparisoned horses and Aruna, the charioteer controls the reins sitting in front. ***Usha and Pratyusha***, the two consorts of Sun-god are engaged in shooting arrows to dispel darkness. The Sun-God with long boots on the legs, chest-lets (Sanju) over the chest, *upavita* in three beaded strands having a central knot and the well-designed **kirttimukha, kirttimukuta, makaratorana, flying apsaras, chauri bearers** and **lotus pedestal** enhance the beauty and grace of the entire composition. A beautiful female figure, worshipped as Chhayadevi, is also kept near the Sun-god. The figure, looking to a mirror holding on the left hand, takes vermilion by a stick on the right hand.

To the west of the temple there is a tank full of turtles. When given food, the turtles appear and take the food. It is a scene to enjoy.

The village has yielded a number of **copper plate inscriptions** belonging to the Nandodbhava dynasty who ruled in Airavata Mandal as feudatories of the Bhaumakaras in $9^{th}/10^{th}$ century AD. The monuments and ruins found here also belong to this period. (Fig. 53,55,76)

Astasambhu Melan (a cultural activity):

During the month of Falgun (Chaitra) all over Odisha *Fagukhel* (holi) is played in the temples of **Radha** and **Krushna.** But in Narasinghpur it is played in a different manner.

Eight Siva Sambhus located in different places in Narasinghpur ex-state are brought with pomp and ceremony to Narasinghpur royal palace on **Panchudol** (five days after Dola Purnima) and the deities assemble. These Siva Lingas are **Champaknath** of Champeswar, **Rupanath** of Gopalpur, **Bholanath** of Balijhari, **Swapneswar** of Ghoradia, **Gupteswar** of Kakaubar, **Swapneswar** of Bhejiapada, **Somanath** of Malisahi and **Muktanath** of Nuagaon. Here **Champkaknath** is treated as **Raja** and Rupanath as **minister.**

The rituals are observed since 1538 and now since 30 years this festival is made more attractive by attracting more Siva Lingas from different parts of Narasinghpur area i.e. 28 representatives of Siva-Linga i.e. ***Chalanti Pratima***. The place of God Chandrasekhar is kept in the centre of assembly of representive *(Chalanti Pratima)* Gods. It is a grand festival and people gather in large numbers and enjoy. (Fig. 56)

Pragalapith:

Pragalpith is located at a distance of 125 kms from Cuttack and 26 kms from Narasinghpur. The presiding deity of the place is **Maa Pragala** at Jaypur the family **Goddess** of Ruling Chief of Narasinghpur. As legend goes Pragala was the daughter of king Dharam Singh, the founder of Narasinghpur kingdom and sacrified her life to save the life of her father Dharam Singh from the attack of king of Angul, after which Pragala was worshipped as Goddess Pragala in the form of a sword. According to renowned historian **Chakradhar Mahapatra,** the Goddess Pragala is the **Buddhist Goddess Pragala.** Pragala Pitha is also a picnic spot in the winter season. (Fig. 59)

Rusidhara Hills :

In village Rusipada of Narasinghpur Block there lie Rusidhar Hills containing Puranic legends. If one goes two kilometers from Rusipada Chhak of Cuttack -Narasingpur road he will reach the hill. After climbing 100 ft on the hill many small caves will be found. In addition large stone

blocks of 100 ft size are there as if gazing the sky. On the mid- height of the hill there is a vast plane area nearly 50 acres.Here there is a temple of **Maa Bagalamukhi**. The tourists visit the site and enjoy. In the past may hermits were living in these caves. Legend goes that the **Pandav brothers** in their exile spent some time in this hill. Once Bhima, while climbing the hill to collect water to quench thirst, he kept his *Gada* on a rock and as a result water came out due to pressure on the rock. Now it is a perennial source of water here. (Fig. 57,58)

Baneswar Nasi:

From Champeswar by a narrow village road one can reach Baneswarnasi (Banasur Gad), a picturesque hillock on the bank of river Mahanadi. Remains of a stupa, brickbats, sculptures and Sivalingas are found on all sides of the hillock. It was once a leading Buddhist establishment in medieval Odisha. Images of **Buddha** and **Padmapani Avolokitesvara** found here have been removed to the Jayadev Odisha State Museum, Bhubaneswar for preservation and display. The Tara images found here are a great success in plastic art in Odisha and the Tara image removed to the Patna Museum, Bihar is exquisitely chiselled and fashioned. Several images from the site have been removed to the neighbouring villages and are worshipped as Hindu deities. On the top of the hill there is a **Siva temple** dedicated to **Padmeswar.** The temple was built during 1931 to 1948 by Raja Ananta Narayan Manasingh Harichandan. In the temple premises temple for Lord Baneswar is built in *Bayu Kona* and for Aisaneswar in *Nairut Kona.* But these two temples are incomplete. Maa **Prajna Paramita** is enshrined under a *"Baul"* tree here. The temple architecture is a combination of Konark style and South Indian style. Here festivals like **Jagar, Chaitra Gundicha, Sital Sasti, Chitalagi Amabasya, Pusa Purnima, Gahma Purnima** etc are observed. (Fig. 67,70)

Simhanath temple at Gopinathpur:

Gopinathpur, situated on the left bank of river Mahanadi, is a village in Badamba Tahsil. It was founded by king Gopinath Mangaraj, the 13th ruler of Badamba ex-State, after whose name the village was named. It is hardly 8kms from Badamba town, 64kms by road from Raj-Athagarh railway station.

The place is famous for **Lord Simhanath** located in Simhanath island. According to tradition, **Sri Ramachandra** of epic fame, during his **Vanavas** period established three Sivalingas namely **Ramnath, Simhanath** and **Baidyanath** here at three points as a triangle. The **Simhanath Temple** is situated on a rocky island in Mahanadi river while the other two deities are on the right bank of Mahanadi. The temple of Simhanath belongs to the 9th century AD. It consists of a beautiful **Rekha Deul** and a flat-roofed **Jagamohan** surrounded by a low masonary compound well. Two subsidiary shrines belonging to Jambeswar and Isaneswar are located within the precinct of the temple complex. The main shrine of Simhanath in Rekha order is **Triratha** in plan and is a fascinating one, both architecturally and sculpturally. The temple is specially famous for its Ramayana and Krishnayana sculptures, in addition to representation of divinities of the Saiva and Sakta pantheons. In the niches of the outer walls are shown parsvadevatas. But the niches on the left wall contain images of Ganesh and Kartikeya. The niches of other walls contain **Ardhanariswar, Harihara, Gangadhar Shiva** and **Ekapada Vairaba**. The niches are flanked by tall and slender plasters, the shafts of which are relieved with beautiful damsels and decorative motifs. The carvings are charming and elegant, and show the skill of the sculptor. The temple was repaired by Narayan Mangaraj (1617-1635 AD), a ruler of the ex-State of Badamba. It is a protected monument of the Odisha State Archaeology, Bhubaneswar. The temple is under the management of the Endowment Commissioner, Odisha, Bhubaneswar.

The Jagamohan is a rectangular, flat-footed and pillared hall. Along the edges of the roof are portrayed war scenes of the Ramayana. The outer walls are sculptured with scroll works, foliated vases, amorous couples and floral medallions. The images of Ganga and Yamuna are represented on the front wall. Near the door jambs are two broad bands carved with Saptamatruka images. On the left band are **Virabhadra Maneswari, Vaishnabi and Indrani** while on the right band are Brahmi, Koumari, Varahi and Chamunda. These figures are charmingly elegant, characterized by a soft plasticity of modelling and perfect equipoise reminiscent of late Gupta tradition. On the lintel of the doorway are carved

Astagrahas which indicate its antiquity.

Beyond the compound wall are the temples of **Raghunath** and **Dakshina Kali**. The temple of Raghunath was built during the rule of Bajradhar Raut (1560-1584 AD) and that of Dakshina Kali during the rule of Padmanav Birabar Mangaraj Mahapatra (1748-1796 AD), the rulers of ex-State of Badamba. The deity **Dakshina Kali** is highly propitiated by the local people.

At Gopinathpur, the ruler Gopinath Mangaraj had constructed a temple for **Lord Jagannath** and installed the image of **Jagannath** called as **Mahimasagar**. (Fig. 60,61,62,)

Trutiya Deb of Talamundali:

There is a famous sanctum of **Trutiya Deb** (Lord Jagannath, Suvadra of Balabhadra) in village Talamundali under Badamba block. The temple was built during 1780 to 1785, by the king of Badamba, but deities are worshipped since 14th century AD. In addition to the trio, Sudarsan, Madan Mohan, Mahalaxmi, Nrusinghnath, **Radhagobinda, Raghunath, Kasi Viswanath,** Maa Mangala, Kalika, Tarei, Bauti Thakurani, and **Sri Chaitanya Deb** are worshipped daily. Dola, Janmastami, Chandan festival, Giri Gobardhan puja are important festivals here. Gundicha is the most important festival here. But **Bahuda** is much more important. This day the street is full of crowds. On Bada Ekadasi when the deities are on the car (Rath) evening Alati is attractively done through a rice *Thali* and *Alati* wood. (Fig. 71)

Chudangagarh:

It is located near Barang 19kms from Bhubaneswar. The remains of the fort speak of the glorious saga of Kalinga. As per *Madalapanji* the fort was built by Anantverma Chodagangadeva (1078-1147). The reminscence of Irrigation Channels, sluice gates, dams, tanks, walls and plinths of buildings is a pointer to the affluence and military might of the region at that time.

In 1951 the ASI declared Chudangagarh as a national monument. Out of fort area of 1024.81acres, 619acres were handed over to the forest deptt.

Chandka-Dampara wildlife Sanctuary:

Twenty kms. from the centre of temple city of Bhubaneswar lies Chandka-Dampara Sanctuary (175.79sq.km). This small and at-

tractive sanctuary with undulating topography presents a fascinating rejuvenated forest and rich bio-diversity. The mixed tropical dry deciduous and moist deciduous forests with miscellaneous species, bamboo and planted teak provide ideal habitat for animal species like elephant, leopard, hyena, spotted deer, wild dog, wild boar, ratel, pangolin, pea fowl, red jungle fowl, white ibis, dab chicks, open bill stork, egret, python, monitor lizard etc. The natural water body and forests provide suitable nesting ground for 82 species of migratory and resident birds.

The ruins of Ganga dynasty can be seen in this sanctuary. It is estimated that from 1078 to 1147 AD the fort was built. If we see the well dug for bath of the queen we will be astonished.

There is a small temple dedicated to Goddess Ambakhali of tribal people. Four water towers are there at Amilo, Kumarkhanti, Mantu and Pitagadia. The water towers are high buildings.

Nature trail in Chandaka and cycle track:

Near the main entrance to the Chandaka-Dampara Wildlife Sanctuary at Godibari, authorities have developed two nature trails, namely Sal and Machharanka (kingfisher) where the tourists can take a walk. Moreover, there will be questions to test the visitors' knowledge on plants and animals.

While the Sal trail is inside a sal and bamboo forest patch, the Machharanka trail is a popular spot around a water harvesting project, where many varieties of kingfishers and other bird species are seen. Sanctuary authorities are also planning to include rock climbing facility and a 2kms cycle track inside the forest area. A student or a visitor can take a cycle giving some money to the local eco-development club.

Dhabaleswar:

Dhabaleswar, a popular Saivite centre of pilgrimage attracts lakhs of devotees during the holy month of Kartika, particularly during the last 5 days ***Panchuka.*** The temple is situated on a small island in the left side of Mahanadi river in the revenue mouza of Mancheswar in Athagarh Tahsil of Cuttack district. In order to reach the place one has to get down at Nuapatna crossing on Cuttack-Sambalpur road. From there conveyance is available upto Mancheswar Ghat and to the Dhabaleswar temple throughout the day. Another route to approach the temple is through

a boat journey of five kilometers from Chahata Ghat near Cuttack city on the Mahanadi right.

One-third of the island (46acres) of Dhabaleswar is covered by shrubby forest and with the surrounding water of Mahanadi, rendering a scenic picture. The Dhabaleswar Pitha is well-known as an old Saivite centre. The **Padma Purana** and the **Linga Purana** give references to this Saivite centre. According to Padma Purana, **Lord Indra killed the demon Namuchi** and in order to get rid of the sin of killing a Brahmin (Namuchi was a Brahmin), took bath near this island. Indra founded a Sivalinga on the island and the same is said to be the present Dhabaleswar. It is said that Gajapati **Purusottamdev** built the temple for his queen **Padmavati** to worship Lord Dhabaleswar on this picturesque island.

The temple was constructed by the rulers of Athagarh ex-State. The present temple, completely renovated, stands on an elevated land in the western side of the island. Much of the renovation work of the present temple was done during the Maratha period by the rulers of the ex-State of Athagarh. The **Vimana** is in **Pancharatha** Rekha order with a pyramidal Jagamohan in front. The Sivalinga in the Garbhagriha is below the ground level. The Vimana and the **Jagamohan** are buried under the ground upto the **Pabhaga** level. Both the structures are heavily plastered. In order to reach the Sivalinga, one has to descend a series of masonry steps. A wooden mandapa has been constructed over the **Sivalinga** to protect it from the nuisance of birds.

The outer walls of the Vimana and the Jagamohan are set with carvings of **Gajasimha, Gajavidalas** dancing couples and amorous couples. The six-armed and three-headed **Kartikeya** image recovered from this island is a unique specimen of Odishan iconography and art treasure. They represent characteristic features of late **Somavamsi** period.

The shrine attracts a large number of people particularly during festive occasions. The gathering reaches climax on the 14th day of *kartika* (October-November), the **Bada Osha**, when a *big mela* is held here in honour of the presiding deity. On Bada Osha day (Chaturdashi) the deity Dhabaleswar is dressed in *Phula Vesh* (Floral Dress). On *Trayodas Tithi* the deity is dressed in **Badasinghara Vesh.** A special

type of cake called **Gaja** is prepared this day and offered to the deity. Besides, **Makara Sankranti, Sivaratri, Sital Sasthi** are some of the important festivals of Lord Dhabaleswar. On 30[th] October 2006 a **suspension bridge (foot path)** was opened from Mancheswar ghat to the isle for the benefit of pilgrims. The width of the bridge is 3.6 meters and it is the longest bridge in India.

Here litterateur **Sasibhusan Ray** stayed for a long period making a house called **Nirvut Nilaya.** (Fig. 68,72,73,74)

Mania Bandha Buddhist village:

About 90kms from Cuttack lie **Maniabandha** and Nuapatna, **Buddhist** villages inhabited by Buddhist mastery craftsmen. They produce excellent handicrafts and textiles.

From **Baisakha Purnima** (Buddha Purnima) a cultural festival called **Buddha Mahostav** is held here for three days. In this festival Odishi dance, Gotipua dance, Ranapa dance, Sambalpuri dance programmes in addition to other cultural activities are performed. (Fig. 69,75,78)

Nuapatana Sarees:

Near village Maniabandha there is another village Nuapatna famous for Khandua Saris required for Lord Jagannath. Weavers of this area are devoted to the style of hand-woven Khandua sarees. Legend has it that Khandua Saris were worn by Lord Jagannath and weavers since the 16th century have dedicated their art to the Lord. During the rule of Gajapatis the art of making the Saris was not just a means of survival but it was a symbol of tradition. Over the years, it has become profession and only source of bread and butter. However it is ensured that the culture of making Khandua Saris is kept alive. The Sari has great recognition and has its own striking design and colour. There is an advent of fancy Saris now but Khandua Saris have their charm.

A striking feature of the Sari is its border, which has ornate temple designs. This is why the Sari is also called the "temple border sari". The saris have contrasting color combinations and can be worn for any occasion. They are woven in such a way that the 'anchal' or border is given good display and the body of the sari is mostly plain. The entire process is done manually using handloom

weaving machines. It is strenuous and time-consuming process, but that is the essence of it.

Famous for its "ikat" or otherwise known as 'Bandha', these Saris are originally designed in red, yellow, maroon and cream color. The Sari is chiefly used by Odissi dancers while performing on stage. (Fig. 77,81,196)

Naraj:

Naraj is situated on the bank of river Mahanadi where the river Kathjodi branches off. It is 10kms from Cuttack city by road and 55km via Nandankanan. From Kapilas Road railway station a railway line of about 37km amidst a picturesque setting, has been diverted via Naraj which meets the Howrah-Chennai mainline at Barang Railway Station. A bridge has been constructed here over the river Mahanadi. This has eased the burden of goods as well as passenger traffic on the main line.

On the top of the hill to the right side of the river Mahanadi stands majestically the temple dedicated to Lord **Siddheswar** Siva facing west. Originally it appears to be a cave but subsequently it was remodelled with laterite blocks as a shrine with **sanctum** and **Jagamohan**. Such types of temples are seen at Ellora and Mahabalipuram. The main temple rises to a height of 13feet 6 inches above the laterite platform. The *gandi* represents **Pancharatha** pattern with remarkable array of **angasikharas**. Inside the sanctum the **Saktipitha** is under worship. Close to the Saktipitha is kept a statue of a royal personage, heavily decked in decorative custumes and ornaments, in folded hands with a sword fixed to his waist-belt and attended by two followers. The door jambs of the entrance door are carved with floral designs, scroll work and creepers. The image of *Gajalakshmi* is placed at the centre of the door lintel. **Chanda** and **Prachanda** flanked the entrance doorway.

In the Jagamohan are kept images of **Ganesh, eight-handed Mahisamardini Durga, Vishnu** and **Siva**. The **Mahisamardini Durga** representing iconographic features of the 8th century AD, is placed on the northern side. Similar Durga images are found in the Vaital temple of Bhubaneswar. The niche on the eastern side contains an image of **Vishnu** with **sankha, chakra, gada** and **padma**. Besides, in this side is represented the figure of **Bhikshayatana Siva** standing in Samapada pose with a

spouted vessel in the right hand and a stick in the left hand. Representation of Siva in such posture is very rare in Odisha.

Towards the south-eastern corner of the **Siddheshwar** temple there is a miniature shrine built in several blocks of laterite which is regarded as the earliest system of temple- building in Odisha.

There are three-and-a-half letters inscribed on a rock located at a distance of about a few metres from the temple. Local people believe that it points to the actual place where the seven boats loaded with gold were submerged in the river Mahanadi and the person who could read this could reprieve the gold-laden boats' treasure. But these are, in fact, three figures distinctly inscribed on the rock and just after the third figure, there are some indistinct lines with a full- stop mark. On the head of each figure there is a symbol like ***Chandra bindu***.

The first figure bears the symbol of a bird on its left side and a big cross mark on its right side. The second figure has a long neck and a thin body. The third figure is smaller than the two figures and has two hands and a protruded abdomen. Its left hand is attached to a figure of some irregular lines. The possibility that the area was once inhabited by men of early ages cannot be ruled out. The pioneering work on geology in Odisha was done by Valentine Bell whose geological notings include Naraj among other places.

It was found that the head of the Kathjodi was being enlarged greatly after each year's flood, and it admitted a larger volume of water than its branches could possibly carry off, while at the same time the head of the Mahanadi was silting up and not carrying off its proper portion of the floods. As a remedial measure, a spur was constructed at Naraj between 1860 and 1865 which was subsequently developed into an anicut of 1,150 metres. (Fig. 80)

Nemal:

Being the religious headquarters of 'Mahima Dharma' after Joranda, this place is endowed with an artistic Math. Situated on the bank of river Chitrotpala, Nemal gained popularity for the Samadhi of **Achyutananda**, one of **Panchasakhas** a preacher-propounder of the **Bhakti cult** in Odisha. Like Joranda, a big fair is also held on the full-moon day of Baisakha that is on **Buddha Poornima**, which attracts a huge crowd, especially the followers of

Mahima cult. It is 40 kms from Cuttack and one can reach here with the help of bus services.

Neelmadhav Jew, Sasanpada, Gobindpur:

The original temple which had once housed the deity of Neel-Madhava in the village Sashanpada has been submerged in the deep water of the river Devi during high floods. The villagers have removed the image and are worshipping in a temporary structure. The deity is a four-handed Vishnu 5ft 7inches carved in a chlorite stone. The deity is attended by a female figure on either side may be identified as **Rukmini** and **Satyabhama. Neelmadhava** Jew image is a State -protected monument.

Trivikram Vishnu image, Sasanpada, Gobindpur:

The original temple which had once housed the deity of Neel Madhav in the village Sasanpada has been submerged in the deep water of the river Debi since it was situated on its bank. The continuous floods in the river bed was one of the important factors for which the original temple made of ancient bricks has collapsed. As a protective measure the villages of Sasanpada have removed the image from the river bed after the collapse of the temple and have subsequently installed inside a house far from the river bed.

The deity in question is a **four-handed Vishnu** measuring 5'-7"x3' carved in chlorite stone. The upperhand holds *chakra* and the lotus is symbolically respresented on the palm of lower hand. The deity is attended by one female figure on eitherside with four-handed figure of **Siva** seated in **Jogasan** and **Brahma** also in same pose. The top contains the figure of flying **Vidyadharies** and **Apsaras.** The deity is being worshipped as **Neel Madhav** by the people. But from the iconographical point of view archeologist **P.K. Ray** has indentified it as **Vasudev**.

The side deities of the collapsed temple are the images of **Trivikram Vishnu** whose upper right hand is broken from the elbow. The lower right hand holds **chakra**. The upper left hand holds the **Gada**. The left leg is stretched upwards and on this sits **Brahma** in Yogasana. The other image is **Varaha – Vishnu**. These deities now have been preserved along with the main deity inside the temporary shed built by the villagers. The Trivikrama Vishnu image is a state protected monument.

Tigiria:

It is situated 32kms from Cuttack and 12kms from Athagarh. During British period Tigiria was a small feudatory State. Tigiria town is famous for its **Jagannath temple**. Here the deity is called **Prasannamani.** In addition to car-festival in June – July, a festive occasion is held on **Champaka Dwadasi** (Jestha Shukla Dwadasi) day, the day of marriage of **Rukmani and Krishna**. (Fig. 66,79)

Lobhi Thakurani at Bindhanima :

The sanctum of the Goddess is located at Bindhanima near Tigiria. Once a year the Gambhira (sanctorum) of deity opens i.e on Kartika Purnima (Full moon of the month of Kartika). Parents of young children and babies get their kids tonsured (Mundana Ceremony) this day for welfare of their kids. Devotees from undivided Cuttack district and Dhenkanal district come in large numbers to this sanctorum for this cause. (Fig. 84)

Ali (Aul:)

It is situated 120 kms from Cuttack and 45 Kms from Kendrapara. Ali during British period was headquarters of Ali estate. Ali state was created in 16th century by Raja Mansingh to accommodate Chalukya Ramachandra Dev, son of Chalukya Mukund Dev (1559-68). Here there is a beautiful temple built in 13th century. The deity is **Varahanath** made of black chlorite with 5ft 6 inches height. At the bottom **Vasuki, Maa Laxmi, Pruthi Devi** on left shoulder, **Sun, Moon, Meru** etc. are here. In the temple premises Hanuman, images of Kandarp sakhis, Dhatriswar Mahadev exist. The temple was built in 1296 AD as read from the epigraphic record.

In the temple daily rituals are observed. But annual festivals such as **Bakula Amabasya, Barah Dwadasi, Rathayatra, Dussera, Rajo, Kartik Purnima, Saraswati Puja, Dwiti Bahana, Pana Sankranti, Sabitri Brata, Satapura Amabasya, Masanta, Sankanti, Chandan Yatra and Dola Purnima are** observed with pomp and ceremony. **Varah Dwadasi** is treated as the day of establishment of the temple as well as **God Varah's** birth. (Fig. 82,83,85,90)

Gandhi Memorial Village, Dhumat :

Village Dhumat, now a GP is famous as **Gandhi memorial** place. It is located at a distance of

15 kms from Kendrapara town. On 30.5.1934 Gandhiji came to this village during his *'Padajatra'* (foot journey). An image of Gandhi was set up at the spot where Gandhi took a seat in the meeting. At the foot of the image, a stone called **Snan Sila** (Bathing stone) is kept. On this stone Gandhiji had taken bath. (Fig. 88)

Bhitarkanika:

Situated at a distance of 130 kms from Bhubaneswar on the eastern coast of India, **Bhitarkanika** notified as a **sanctuary** in 1975 and declared as a **National Park** in 1998, is spread over 650 sq.kms with a forest cover of 380 sq.kms including the mangrove forest of 115.50 sq.kms. Surrounded by the rivers **Brahmani, Baitarani, Dhamara, Patasala, Manipura** and criss crossed by several creeks, **Bhitarkanika** presents a unique environmental and ecological wonder. It is the second saline jungle in India, the first being **Sundarban.**

Few destinations in the world have so much to offer at one point. For the admirers of nature, **Bhitarkanika** remains as a treasure house. Widely acclaimed for its biodiversity, Bhitarkanika stands as one of the few swamps having a compact mangrove eco-system in India, next only to Sundarban in West Bengal.

The lush green forests of Bhitarkanika comprise some seventy rare plant species, including thirty of the mangrove variety. Some of the major mangrove species are : hentala, bani, kerua, sundari, gua, rai, orua, garani, bandari, kharakhari and ragula. These give a verdant look.

The swamps of Bhitarkanika are some of the biggest tracts of estuarine forests in India with more than sixty varieties of mangrove plants. These tracts constitute an environ where tidal circulation of nutrients and salinity varies widely both in vertical and horizontal planes. Change of salinity in water makes physiological adjustments by animals and plant species very complex yet essential. The visit of the most endangered species of Olive Ridley sea turtle in lakhs from December to April every year to lay eggs makes the place a favourite centre for observation of both serious scholars and the lay nature-lovers.

The deltaic region comprises of a couple of tiny islands formed by the meandering creeks. With Dangamala (crocodile centre) at the center stage (the others being Ekakula, Habali Khati),

Bhitarkanika has remained a natural habitat for a lot of reptiles including Crocodile, King Cobra, Lizards, Pythons, besides wildlife comprising of Wild Pigs, Rhesus, Monkey, Sambars, Spotted Deer and other animals. The pride possession of the Dangamala farm is **Gori,** the **rare White Crocodile** and **Kalia,** the giant salt- water crocodile.

Of all rivers and creeks, the **Khola** river has the largest concentration of salt -water crocodiles. Khola is an artificial river excavated by Raja Rajendra Narayan Bhanja Deo (1881-1948) to penetrate into Bhitarakanika. The number of crocodiles in the park is touching 1600, and rising. The adult crocodiles among them number more than 260. These crocodiles attain length up to 20 feet; and the largest one has already found place in the Guiness Book of Records. The skeleton of one such specimen has been preserved for display at 'Dangmal' which is the main eco-tourists' camp. There are many white ones among these crocodiles, which are albinos. One such albino fondly named 'Gori' - has been reared in a pool at Dangmal Range Office campus. A project for reviving the population of Salt Water Crocodiles whose numbers had dwindled drastically to less than 100 in Bhitarkanika was started in the seventies; and has proved to be a huge success in building up a viable population of these endangered species and in providing it a safe habitat.

Bhitarkanika attracts visitors mostly in winter. The three main camping facilities are at 'Dangmal', 'Ekakula' and 'Habalikhati'.

Ekakula is situated right on the seashore near the mouth of river Maipura. It takes 3 hours to reach there by boat from Gupti. There is accommodation for 8 persons here. The approach to 'Babubali' island which is an important base camp to Gahirmatha marine sanctuary is from Ekakula. Going by foot through Baunsagada river and after covering a trek of about 3 kms on getting down from the boat, one can reach Habalikhati in 3 hours from Gupti. Along the sea coast, Habalikhati is 5 kms from Ekakula. There is facility for accommodation of 18 visitors at this place.

There is an island surrounded on all sides by 'Dhamra' river, namely 'Kalibhanjadia' which can be reached by boat from Chandbali. On way to this island, one passes through the confluence of Baitarani and Brahmani rivers. The Dhamra river joins the sea a short distance

from this island. This island is important on account of the breathtaking beauty of its location and its rich mangrove biodiversity including presence of fishing cats, water monitor lizards and a host of other rare species.

As if all this is not attraction enough, there are remnants of history all over the place. The **old hunting shed** of the Kanika king, a **Siva temple**, a **silted lotus pond** and the ruins of an once - imposing **palace** are a throwback to the ancient and the glorious past of Kalinga. (Fig. 86,87,92,94)

Dangamal:

Dangamal, situated in Rajnagar Tahsil is famous for crocodile sanctuary. It is the base centre for Bhitarkanika Wild Life Sanctuary. The place can be approached only by water route either from Chandbali in Balasore district or Rajnagar, the Tahsil headquarters. It takes about three hours by launch from Chandbali and five hours from Rajnagar to reach Nalitapatia Ghat. From there, one has to walk a distance of about 1km. to reach Forest Department Bungalow and 5km to Dangamal village. (Fig. 93)

Bagagahana:

Within the National Park there is a large patch of land called **Bagagahana** and **Saribana**. These are the most enchanting spots from the visitors' point of view and a paradise for the ornithologists. Watching over 170 species of residential and migratory birds including Kingfisher, Open billed storks, Sea eagles, Kites, Sand pipers,Darters, Seagulls, Whistling Teals etc. can be quite interesting. The shore bird species like sand piper, flover, brahmin ducks, grey herons, white Ibis, Pelican , whistling teal have thronged the branches of mangrove trees in the dense area at **Satabhaya, Barunei muhan, Chataka Praharajpur, Kansuriha, Bagagahan and Raipatia.** Similarly, watching the wild animals in their natural habitat and listening to the music of the migratory birds while cruising through the creeks can be a thrilling experience. The time to visit Bagagahana and Saribana is 9.30AM to 4.30 PM. Visitors are required to hire boat from the entry point Dangamala situated only 8kms away from there. (Fig.91,96)

Gahiramatha:

Situated at a distance of 3.3kms from Dangamala, **Gahiramatha beach** of Bhitarkanika harbours the largest known rookery of Olive Ridley sea

turtle in the world. Census made in 2001 reveals that by April nearly 9 lakh (9,00,000) adult female Ridley turtles came to Gahiramatha beach to lay eggs. During their stay for over a week, these wonderful creatures throng the beach and they present a breathtaking sight. One can never forget the sight of thousands of Olive Ridley turtles, each weighing 50-60 Kgs, coming out of the sea in the moon light from their chambers to lay eggs. Gahiramatha can be visited from 9.30 am to 6.30 pm by motor boats hired from Dangamala. The mating season of turtles continues till mid January. During the breeding season, male and female turtles migrate from their feeding ground to the breeding ground and mating takes place in the offshore waters. The female turtles then tend to move towards the beaches in large synchronized concentrations. They lay their eggs at midnight in 45 cm pits, which they dig with their flippers.

Thereafter, the female turtles cover the nests with sand and return to the sea in a zigzag manner to confuse predators about the location of their eggs. The female Olive Ridley turtle lays 100-120 eggs at one go. The female turtles arrive at the coast during night and after laying eggs they get back to the sea. Hatchlings emerge from the eggs after 45-60 days and find their way to the sea. It is a rare phenomenon **where babies grow without their mother.** (Fig. 98)

Gahirmatha (marine) wildlife sanctuary:

Gahirmatha is the only marine sanctuary of Odisha adjoining Mahanadi delta which extends from Ekakula Nasi Islands in the N.E. to Telanga Muhan in the S.W. The sanctuary limits extend 20kms into the sea. It has been created to protect the endangered olive ridley sea turtles, dolphins and other marine fauna. Gahirmatha is known in the world over as a unique mass-nesting site (rookery) of the olive ridley on the calm sandy shores of the Bay of Bengal.(Fig. 95)

Old Siva Temple in Bhitarakanika Jungle:

There is an ancient stone temple of Lord Siva. It is small, simple and unattended. Nearby is an insignificant looking shrine of a local Goddess that appeared to be worshipped occasionally.(Fig. 89)

Hunting tower:

Forest officials have recently renovated the century-old hunting tower in Bhitarkanika national park

in Kendrapada district to attract more tourists to watch the dense mangrove forest and creeks from the top of the shooting tower. The hunting towers are renovated and those who will be able to climb nearly 50 feet up the steps will be able to enjoy a breathtaking view.

The tower which was built in the 1920s by **Rajendra Narayan Bhanjadeo**, the Raja of Kanika, to shoot crocodiles, deer, wild boar , near a big pond and grazing ground, is spread over 20 acres. In the evening, animals come to the pond to drink water and graze on the grazing ground. Crocodiles also stay in the pond. Royal family members used to shoot animals from the 24 holes of the hunting tower. Now the holes serve as viewing points for tourists,after prohibition of hunting.

Rajendra Narayan Bhanjadeo, who was Raja of Kanika from 1924 to 1948, was a famous hunter. The history of Kanika is replete with accounts of his hunting expeditions. A giant crocodile was shot dead in 1926 by Rajendra Narayan Bhanjadeo, on Dhamra river in the present-day Bhitarkanika national park. The crocodile was said to have been 23feet long. Its skull is still preserved in Kanika museum at Rajkanika, the world's largest available crocodile skull.

Tourists, however, should stay away from emulating such acts as the Central government enacted the Wildlife Protection Act in 1972, which bans hunting of animals.

Kanika Museum:

Set up in the 1960s by the royal family in Kanika palace built in1919 AD, it houses hundreds of rare antiquities comprising wildlife trophies, mirrors, paintings, rare photographs, arms and other art pieces.

The magnificent museum was renovated recently for public display of its treasures, thanks to the efforts of the scion of the regal family, Shibendra Narayan Bhanjadeo. The palace mirrors the rich tradition of Rajkanika and its outstanding architectural accomplishments centuries ago. The Kanika Museum is a rare blend of ancient art work such as paintings, pottery, bronze wares inscribed wares, toys, clocks and court documents.

The world's largest salt-water crocodile skull is preserved here. An elephant's skull and foot also add to the artefacts of the museum. A stuffed tiger is another attraction for the visitors.

The museum houses a collection of valuable art works, most of which are in the possession of the royal family. The art works include paintings, pottery, bronze wares, gold and silver wares, embroidery, sculptures, jade ware, lacquer ware and enamel wares.

The court property comprises jewels, accessories, clocks, medicines, furniture and furnishings. The building complex integrates outstanding achievements of ancient architecture, tapestry and embroidery besides many priceless documents and books.

A variety of exhibits such as portraits of kings, palanquins, dresses, weapons, royal umbrellas, canopy, swords, prized cups and a century-old billiard table are on display at the Museum. The life-size portraits of erstwhile kings adorn the long hall which was originally used as a 'Coronation Hall'.

The first room of the Museum contains brocade garments of the royal family. Weapons, a few cabinets containing samples of hookah stands, glassware, bowls, rose water sprinklers, and cups are on show here.

Shibendra Narayan is not merely content with restoring the palace to its former glory. He is also behind several other projects which can refurbish the Museum. The interior of the Museum is also adorned with priceless artwork, which document the royal history. A collection of portraits of former Kanika Rajas is on display as well.

The Rajas won several trophies for organizing dog shows in many parts of the country which also adorn the historical Museum. (Fig. 99)

Dangamal Jayadurga Mandir:

At Bankual of Dangamal Grampanchayat lies the temple of Jayadurga. She is Astabhuja. As an exception, the side deities are Lotus- seated Budha, Ananta Sayan murti, Naga Narayan murti and Siva linga. All the images are made of Black chlorite stone. The most important festival of the deity is "Basanti Puja". From ninth day of Chaitra to full moon day, Bhagabat Parayan, Namasankirtan, "Chandi path" is done here. This a good place for tourists. (Fig. 100)

Righagada Jagannath Temple:

Righagada, the old capital of Kanika estate contains a three hundred -year old **Jagannath temple**. The royal family was conducting the Car-festival from the inception, But since 1972 the Car-festival could be held due to encroachment

of the path of the Rath to Mausima Mandir. (Fig. 97)

Rajakanika - Olavar Deulsahi:

From Cuttack one can go to Rajakanika, where there are facilities to reach Olavar.

There are many temples in Olavar Deulsahi, so the name is. In the middle of the village there is 16ft high Biranchinarayan temple. Throughout the year there is congregation of devotees. Those who are affected by skin disease Biinchi (one type of skin disease) in legs pray before the deity. The puja starts on any Thursday with all bhog and rituals. This continues for a month. Taking **paduk pani** and **haldi** (turmeric) **malakuti** of the deity the patient is cured from the disease as it is believed. Out of many festivals here *Chaiti puja, Durga puja, Kali puja, Basanti Durga puja* and many other *Matru pujas* are important. (Fig. 101)

A traditional Marriage of Bali-Basuli:

On the full-moon day of Magha a peculiar marriage ceremony is held at Bazarapur, 15 kms from Rajakanika town. The Bride is Goddess Basuli at Bazarapur and the groom is human in form of an earthen image who comes from Riyagad. The villagers of nearby 22 villages celebrate this festival. After this marriage is over the villagers start wedding ceremonies of their kith and kin.

Legend goes that a prince of Potter caste named Bali fell in love with a Brahmin King's daughter Bijuli of Riyagad while he was in hunting expedition in a jungle. They decided to marry. When Bali came in a marriage procession to marry Bijuli, the Brahmin king (father of Bijuli) could not tolerate this and beheaded Yubaraj Bali, the groom. The Bride Bijuli being overwhelmed with grief vanished to the jungle. When people searched her, she told in a dream. According to her message a stone image was found and people started worshipping her as Basuli. To quench her marriage desire every year a marriage party comes from Riyagad with the Kumbhar (Potter boy) as groom to marry Goddess Basuli in the temple. The image of Basuli is carved out from a coconut. It is a 500-year-old tradition for these 22 villagers. As a tradition during marriage ceremony one of the ancestors of potter family of Riyagad offers one ornament. (Fig. 102)

Dola Festival in village Ghanteswar (Kanika):

In village Ghanteswar of erstwhile Kanika Estate images of Kali Kanhu Jew, Sriradharani and Gobinda Jew are worshipped in a sanctorum.

During Dola festival from *Ekadasi to Purnima* **Lord Kalia Kanhu** and **Sriradharani** go to houses of devotees for *Chacheri Bhog.* But on the Chaturdasi day the Viman of **Gobina Jew** goes with Kali Kanhu. The Viman of Gobinda Jew is so heavy that it requires 16 men to carry it. On full-moon day the people of Gopal community carry the images of the Lords and take to **Samudreswar Mahadeva.** This meeting is called **Harihar Bhet.** Next, the deities go to *Melan Padia* and thereby Dola festival is concluded.

Kendrapara:

Kendrapara is the headquarters town of the district bearing the same name. It is 70kms by road from Cuttack and is connected with all the major places of the State by regular bus services. Jagatpur (Kendrapara Road) is the nearest railway station which is 52kms away.

Kendrapara is situated amidst a fertile plain on the Kendrapara canal. Hence its surrounding area produces foodgrains in plenty. It is famous for its silk industry. Not long back Gopalpur and its nearby villages in the district were well known for their silk products besides finest quality of silk used in making different products, the prices were also cheaper compared to other places. The weavers were also famous for their specialised weaving techniques used for producing execute works.

Kendrapara is also known as **Tulasi Kshetra** and is famous for the temple of **Baladev Jew.** According to a legend, the place has derived its name from **Kandarasura**, the demon king, who ruled over the area surrounding Lalitagiri. **Tulasi Kshetra Mahatmya** reveals that Lord Baladeva killed this demon **Kandarasura** and the body was scattered all over the place. It is a popular belief among people of this area that the nearby places of **Asureswar, Balagandi, Kamara Khandi, Nabhi Khand** are named after the head, trunk, waist and navel of the demon's body which fell at these respective places. It is also believed that the Siva temples of **Swapneswara at Kantia, Lankeswar of Gualisingh, Bileswar of Kajala** were founded

by Baladeva over the feet, neck and waist of the demon which fell there respectively. **Balabhadra** married **Tulasi**, the daughter of **Kandarasura** and the 12th day of the **bright fortnight of the month of Magha** is observed here as the day of **marriage.**

Kendrapara with its adjoining areas was once a centre of Buddhist and Saivite cultures. Some of the **Buddhistic** and **Brahmanical** images recovered from here have been preserved in the Indian Museum at Kolkata. The present shrine of Baladev Jew was constructed during the Maratha rule in Orissa. The original temple was demolished by Khan-i-Duran (1660-1667 AD), the then Subedar of Odisha during the time of Aurangzeb.

The **Vimana** and the **Jagamohan** are built in Pidha style and the entire compound is enclosed by a high wall. Within the premises there are **Mukti Mandapa, Ananda Bazar, Khulana Mandapa, Bhandaraghar, Gouranga temple** and the **Garudastambha.** The ceiling and the inner walls of the Jagamohan are painted with mythological figures. The entire area surrounding the Baladev temple is traditionally known as Tulasi Kshetra.

Legend goes that Lord Baladev remain neutral in Mahabharat War and set out on a journey. During the course of journey he came to Kendrapara where the demon Kendrasura was ruling. Baladev killed the demon and threw his limbs at various places. The spot where his fell came to be known as Balagandi. The Lord had married Kendrasura's daughter Tulasi and hence, the place was named **Tulasi Kshetra.**

The annual car festival of Lord Jagannath, Balabhadra and Subhadra is observed here with great pomp and devotion. The car festival of Balabhadra, Suvadra and Jagannath are two- fold. First day the car goes for 80 "*hath*" (150ft) and stops. Again next day car festival starts to Gundicha Temple. Baladevji is called Mani-Bigrahma whereas in Puri Jagannath is called "Daru Brahma". The lone chariot 65' high is called **Brahma Taladhwaj Rath** which is the highest among all the cars (rath) has 14 wheels corresponding to universal head of *14 Bhubans*. As many as 1214 logs are used to build the Chariot. On the Asadh Sukla Dwadasi day, the last day of **Bahuda** the trio adore **Raghunandan Besha** with quiver

and arrows in hand. In a a year the deities adore 18 *Beshas*. **Sri Sri Kamapal Besha, Sankarsan Besha, Anant Beshas** are special *besha*. These are not followed any-where else. **Makara Sankranti, Pana Sankranti, Chandana Jatra** and **Snana Purnima** are also some of the main festivals observed here.

Kendraparha is also famous for the festival of **Gaja-Lakshmi**, observed on the day of **Aswina Purnima** (September – October). These festivals attract large crowds from far and near.

The **Nrusingha Tikiri Math** founded by late Sachidandan Das, popularly known as **Baya Baba** is a centre of Vaishnavite culture. It publishes a religious magazine named **Nilachala Madhuri**. (Fig. 103,105,106,107,108)

Pralambasur Bijaya Vesa of Lord Baladev:

On **Kartika Sukla Ekadasi** day Lord Baladev is dressed in **Pralamabsura Vijaya Vesa** for which Puri temple adminstration sends silk sarees for the deities of the temple. The tradition of getting silk clothes from Puri to Baladev Jew temple was stopped for sixty years due to unknown reasons. But, a report in a vernacular daily July 26,2011 stated that as per records of **Madala Panji,** silk sarees were earlier provided to Tulashi Khetra from Shree Khetra for **Pralambhasura Badha Vesha.** After the publication of the news, devotees, servitors and members of the Baladev jew endowment committee decided to revive the tradition.

Accordingly, servitors here had written a letter to the authorities of Jagannath temple in Puri to provide them with silk sarees to revive the Vesha and after examining all relevant documents, the Temple Administrator of **Jagannath temple** gave his consent in this regard. As a result, the servitors of Baladev jew organised the Vesha in the year 2012. But in Puri Srimandir Pralambasur Badha Vesa is held on **Black-moon fortnight of Bhadrab.**

Badakotha:

Once upon a time, Badakotha (a big building) in Odisha only indicated to the two- storeyed building of **Radhashyam Narendra** near the Kendrapara Bus stand. This building was connected to many historic events and famous personnel of Odisha. Resistance leader **Chandradhwaj Shandha, King of Paralakhemundi,** Kabi Samrat **Upendra Bhanja,** Bidagdha Kabi **Abhimanyu**

Samanta Singhar, Natyarathi Gobinda Chandra Shura Deo stayed here. It was the first school of famous creative personalities like Sangeet **Guru Mohan Sundar Goswami, Kabi Chandra Kali Pattanaik, Gayaka Srestha Balakrushna Das**, Musicians like **Gokula Harichandan** and his nephew **Nimai Harichandan**. It was the resting place of **Kabisurya Sadananda Brahma,** Byasakabi **Phakir Mohan Senapati, Sadhu Arakhita Das,** Karma veer **Gouri Sankar Ray,** Utkal Gourab **Madhusudan Das,** and the hidden chamber of famous freedom fighter **Gopabandhu Choudhury** and **Malati Devi.**

Heritage Solar clock at Kendrapara:

In 1887 during the reign of **queen Victoria**, a Solar clock was constructed at Kendrapara to memorise her. This gave correct time and at that time nowhere clocks and watches were with people. Besides Kendrapara, four **sun clocks** also were built at Konark temple, Ravenshaw college campus, Mukteswar temple premises and palace of Raja of Khandapada. This solar clock functions by the sun's position which creates shadow of iron equipment fixed on the Dial. (Fig. 109)

Kalidas Temple at village Babakarpur:

There is a unique temple at Babakarpur near Rajgad where the deity is poet Kalidas and worshipped. Previously eminent scholars were given Kalidas Samman in cultural functions. But now this tradition has stopped since some years due to lack of interest and enthusiasm. (Fig. 111)

Sakshibata :

Located in village Goudanga under Marshaghai Block Sakhibata is famous for once sanctum of Lord Baladevjew before taken to Ichhapur. According to legend, the original Baldadevjew temple was demolised by Khan-i-Duran (1660-1667), the then Subedar of Odisha during the reign of Aurangazeb. He constructed a mosque on the foundation of the dismantled temple in 1663.

Devotees of Lord Baladevjew took the deity on a boat through Gobari river and kept it at a secret place near Baranga (Chhedara) jungle. Afterwards, it was shifted to Balarampur village near river Luna which was later named Sakhibata.

Lord Baladevjew was worshipped at Sakshibata for nine

years before the construction of his own abode at Icchapur. There is a huge baniyan tree covering 8 acres of land on the premises of **Sakhibata** having three thousand trunk- like hanging roots *(Ohal)*. Visitors will be surprised to see such a huge baniyan tree with its roots yet to be known. Here in 1968-69 image of Baladev has been installed and all rituals are being done. This site is treated as **Leela Kshetra** of **Panchasakha** (Jasobanta, Balaram, Sishu Ananta, Jagannath and Achuyta) as described in **Malika.** (Fig. 112,113)

Gandhi Padia at village Barimala :

Gandhi Padia and **Gandhi temple** on the bank of river Gobari at Barimala village under Derabis Block reminds where **Mahatma Gandhi** had organised a meeting during the course of his *Padyatra in* 1934. Barimaula welcomed Mahatma Gandhi with open arms in May 1934. During his *Padayatra,* Gandhi had organised a meeting near Gobari river to spread the message of opposition to the Raj through non-violence.

Among those who had accompanied Gandhi to his meeting were Meera Ben, Gopabandhu Choudhury, Rajakrushna Bose, Rama Devi, Uma Bajaj, Binod Kanungo, Surendranath Pattnayak and Manmohan Choudhury.

According to locals the villagers named the field as **Gandhi Padia** after Gandhiji organised the meeting and built up a temple to remember him. Villagers worship the statue on January 30, August 15 and January 26 every year.

Kuda Nagari :

Located on the bank of river Chitrotpala in Garadapur Block. It was an ancient site of maritime business. It is a pilgrim centre situated on a massive sand dune sprawling over 15 acres with a height of 25 feet and surrounded by deep forest. On the day of *Magha Saptami* lakhs of devotees visit the site to have a glance of the sunrise there. During *this festival* people from Cuttack, Kendrapara, Jajpur, Jagatsinghpur come to this sanctum and take a dip in the river Chitrotpala and see Suka Parikshita Gadi. The fair is held for a week. The **Parikshita - Sukamuni Ashram** along with many other temples such as Gadi of Sishu Ananta and Bhagabat Gadi; temples of Ananteswar Mahadeva, Radha Krushna, Debarshi Narada, Baba Akhandalamani, Hanuman, Bauribata Goswain, Maa

Kanchalei Thakurani, Maa Daskhineswari Mahakali and Brundabati are located here.

Chauki Bata :

At a distance of 15 kms on Cuttack-Chandabali PWD Road there is a village called Sisua. The sanctum of **Chaukibata** is four kms. from Sisua and in village Balia. The name Chaukibata comes after Chauk Muni, who left his mortal body during *Sadhana*. Here the deities Jagannath, Subhadra, Balavadra are worshipped along with **Laxmi Narayan** in *Ananta Sayana*. It is believed that below the temple Kanakdurga here, there is a *Marriage Bedi* of Rukmuni. The **Puranic** river Kundi flows near the village. Local people in case of wedding of their children pray near the river for their welfare. It is believed that the name of the village Sisua is after **Sisupala** who was a proposed groom of Rukmuni. (Fig. 110)

Dhyani Buddha in Paravadi hills (border of Kendrapara and Jajpur)

The recent discovery of a four feet high Buddha idol at a rock- cut cave in Paravadi hills has put the focus back on the contentious co-existence of **Hinduism and Buddhism** in the State centuries ago.

A team of researchers were impressed by the beauty of Buddha in *Dhyana Mudra* (meditative posture) as they reached the cave on the Paravadi hill on the border of Kendrapara and Jajpur.

The idol has been worshipped by the area's tribal people as a Hindu deity, popularly known as Bhuyan, in what appears to be a case of mistaken identity. The researchers found the rock-cut idol of Buddha in *dhyana mudra* facing southwards on a rectangular peice of rock inside a small cave around 18 feet deep. Buddha is seated on lotus petals in meditative posture. The idol has striking resemblance to those unearthed and preserved at Buddhist heritage sites at Udayagiri and Langudi in Jajpur district. (Fig. 116)

Dadhibaman jew temple at Chauda Kulata:

This village is one of the biggest villages in Kendrapara district in Odisha, having an archaeological temple known as **Dadhibaman jew temple** and this village is situated at the coast of Brahmani river known as the life line of East Odisha. (Fig. 114)

Chaulia Pitha, Lokanathpur :

Chhaulia Pitha, located on the bank of Gobari river in

Lokanathpur, is surrounded by Shahada, Kadamba, Krushnachuda, Panihenduli and Peepal trees, However, *Shahada* tree is considered as the presiding deity and worshipped as Maa Chhualia, an incarnation of Bana Durga (Goddess of the forest).

It is believed that if one makes a wish at the shrine, it sure gets fulfilled with the blessing of **Maa Chhualia**. Hundreds of devotees throng to the shrine everyday to get the blessing of the deity. As an exception, the devotees here, after fulfillment of their wishes, not only offer fruits and vegetable dishes but also offer fish curry to the deity. At a time when tree-felling is rampant resulting in overall degradation of ecology, one can find worship of 'Nature' at the 300-year-old Chhualia Pitha in Pattamundai Block of the district. No temple can be found nor any idol being worshipped at the shrine, but only trees as Gods.

Jagannath Temple at Mahakalpada :

Villagers of Kakatpur in Badihi Grampanchayat under Mahakalapada Block of the district kept **Lord Jagannath** along with his siblings in **shackles** over last 300 years, lest the Lords should sneak out of their village, which in its wake will bring in untold miseries for them.

The reason behind such a practice stemmed from their belief that if kept out of chains the Gods would leave their village and they would face a series of problems. Not only this, during Rath Yatra also, the villagers use iron strings to pull the Lords' chariot. The chained idols were taken out of the temple in a ritualistic procession to be placed on the chariot.

Legend has it that the Gods travelled to **Kakatpur** during eighteenth century from seaside Champagada village which was earlier located near the Satabhaya coast. At that time, **Champagada** was under the tyrannical rule of a Zamindar. The Lords cursed the Zamindar and left the place. A day later, the curse of the Lords bore fruits and the sea engulfed Champagada village completely.

According to an elderly villager, villagers here think that the Gods would leave the village once put out of chains and they would face the fate of Champagada. That's why they have kept the Lords in confinement by tying them on the citadel of the sanctum sanctorum.

To make sure that the Gods do not skip their village and they continue to enjoy their blessings uninterrupted, the God-fearing villagers have kept the Almighty in chains. Though people have become modern, when it comes to Gods, they have unflinching faith on them.

While everywhere coir ropes are used to pull the chariot of Lord Jagannath and His siblings during Rath Yatra, villagers of Kakatpur continue with their age-old tradition of pulling the chariot with iron chains. They feel that people are safe and sound here by the blessings of Lord Jagannath. "There is nothing wrong in **keeping Him in chains** as long as we feel protected and safe", locals argue. (Fig. 117)

Sita Ram Kalyan at Village Tikhiri, (Mahakalpada Block):

When *Falgoon* approches the people of village Tikhiri and Ameipal are inspired to celebrate a wedding ceremony of **Sriram, the Marjyada Purusottam** and **Sita, the ideal wife**. On third day of starting Rama Charità Manas, the marriage ceremony of Sriram-Sita takes place. It is being celebrated since 19 years.

Village Ameipal becomes Ayodhya and Village Tikhiri becomes Janakpuri (Mithila). This year in 2013 Narayan Mohapatra became Dasarath and his wife Ranjita became Rani Kousalya. Similarly Bikalananda Behera of Tikhiri became Maharaja Janak and his wife Sanjukta became Sita's mother. The people of two Panchayats Ameipal and Tikhiri go with the groom in a decorated procession. Along with them go in guise of sages like *Vasista, Viswamitra, Agasti, Angira, Gandharbas, Kirnars, Monkeys, Devatas etc.* The procession includes lighting arrangements crackers, dancing parties, *Medhas* etc. The groom Sriram goes in a *Palinqui* and bride Sita comes in a decorated *Sabari.* All the marriage rituals as per Hindu traditions are followed. The villagers celebrate this occasion to remind the new generation about wedding of ideal characters. (Fig. 115)

Mahakalpada Barunei Beach:

In between Mahakalpada and Rajanagar there is a village Tantiapal, nearby which this Barunei beach exists. On its north Hukitola island exists and also Bhitarkanika sanctuary. In south there exists **Batighar** (light house) and **Jambu** island.

River Hansua meets the sea near this beach. It is a very good picnic site. Various birds, wild creatures are staying in the jungle nearby. One has to go 10kms on Kundupur Babara road from Rajanagar to reach Barunei beach. (Fig. 122)

Penth:

Near the Barunei beach there is a village near the sea shore called Penth where **Lord Banabihari** is in a temple. **Maa Laxmi, Baruneswar, Srichaitanya Deb, Radha-Krushna** are **side deities** in the temple. Important festivals are **Chandan Jatra, Raja Sankranti, Pana Sankranti, Gahma Purnima, Radhastami, Kartik Purnima, Satapuri Amabasya** etc. The temple was built around 1700 AD. For rituals of the temple the Raja of Kanika gave 1800 acs of land. With the turtle- nesting season round the corner, Bhitarkanika Forest personnel, aided by monks of Mahima cult and local students, organise a cleanliness drive at **Pentha beach** during this time. This is a good picnic spot to see wild animals.

Satabhaya:

Located 45kms from Rajnagar. To reach Satabhaya one has to go to Rajnagar and then by a launch or country boat to reach the site.

Satabhaya village complex was created since long with seven villages such as Satabhaya, Kanhupur, Gobindapur, Mahanipur, Kuali, Kharikula, Gahirmatha. Now many villages are sub-merged in the sea. Present Satabhaya Gramapanchayat is constituted of mainly two prominent villages as Kanhupur, Satabhaya including Rabindrapalli, Magarkanda, Barakipur, San Gahirmatha. Rare **red crabs** in the sea shore is a speciality of Satabhaya. From a distance one will recognise Satabhaya seeing coconut trees from a distance. Due to erosion of the sea, Satabhaya is losing its glamour day by day.

Satabhaya is famous for worship of **Panchu Varahi**, the like of which is not seen in any place in Odisha. Out of the five Varahi images one is lost and in its place another crudely- fashioned image called **Batakumari** has been installed. The names of other four images are **Janjali, Kamalai, Bimalai**, and **Panchu Varahi**. All the images are fashioned in dark chlorite stone of equal dimension and they sit on plain pedestals with both legs stretched

down the seat. Each figure holds a fish in the right hand and a scull-cup in the left hand. Stylistically the images can be attributed to the Bhaumkar period. In a year during Dussera and **Visuv Sankranti** the devotees gather here and a **mela** is held. (Fig.118,120,121)

Ramanagar:

Ramanagar is a revenue village under Marshaghai Tahsil of Kendrapara subdivision. It is situated at a distance of 24 kms from Marshaghai. In order to reach this village one has to go by bus upto Chhapali or Jambu canal embankment and then 3 kms on foot towards south of the **village Ramachandi**. The village is known for the shrine of Goddess **Ramachandi**.

It is believed that the idol of the Goddess was found at the seashore and was consecrated at this place by a pious person who constructed a temple for the Goddess. The Goddess is the presiding deity of the surrounding villages. As the sea water has receded, the shrine is now at a distance 8 kms from the coast. In ancient days, it is said that the Odia traders paid homage to Ramachandi for their safe voyage when they set out on boats to far off islands for trade.

On the day of **Panasankranti** a *mela* is held in nearby **Petachhela** village which continues for three to four days. People of the surrounding villages gather here to pay their homage to the Goddess. The temple has some landed property which was donated by the Maharaja of Burdhwan for its maintenance.

There are High English schools, one for boys and one for girls, post office, Tahsil office, Community Development Block office, Sub Registrar office and a dispensary at this place. A weekly *hat* (market) caters to the needs of the nearby villagers and trading in rice, pulses, vegetables and dry fish is carried out.

False point:

It is situated 85 kms from Cuttack and 6 kms from Paradeep. The name **false point** is given to the place because the Pamira, the mouth of river Brahmani 40 miles from this place was a marked place for ships going in the Bay of Bengal. The shallow place in the mouth of river Mahanadi was giving an illusion of Pamira and as a result the ship dashed. So this place was called **False Point Pamira** and the name was gradually reduced to **False Point**. Here a light house was constructed on 6th December

1836. False Point port was opened between 1860 and 1862. In 1882 an agency was established here for export of rice, but there was no communication between port and interior of the country. The horrors of 1866 famine brought humanism to the minds of the authorities who felt the necessity of improving the harbor. The Government got free land to the extent of 5411. 25 acs from the **Maharaja of Burdwan** for better regulation of the communication with False Point harbor. The light house which was completed with a height of 125ft on 16th October 1837 started lighting with Petrol vapour lamp. In 1957 it was converted to an electrical lamp.

The drift of sand deposit and silt by the river silted up the harbor rapidly. As it was impossible to keep it open, the False point harbor was abandoned since 1924. (Fig.123)

Hukitola:

It is situated 96 kms from Cuttack and 10 kms from Paradeep through water route. Hukitola at a distance on 8 kms from false point light house was a port-cum-customs establishment. In 1875 when a port was felt necessary in central Odisha **T.E. Ravenshaw,** the Commissioner, **Macpherson**, the Collector of Cuttack and **J.K. Walker,** the Superintending Engineer of PWD went to false point and after a few hours of labour located a place suitable for port activities and houses for port manager and customs official. They named this isle **Hukitola** after the name of Huki Walker, the Superintendenting Engineer. In due time this name was noted in Government as the anchorage point for shipment of rice, coconuts, spices and other food materials. Gradually a small ware house was constructed on that isle to store different commodities to the ships in anchorage.

There are two buildings on the island, both more than 150 years old, which are in a state of decay and badly in need of repair. One is a huge godown or store house, used by the East India Company to store rice, so that it could be distributed among needy people in time of need. The building is beautifully designed and looks more like a palace than a godown, even today. The other building is a light house which was used to warn ships not to come too close to the rocky coast. In the days of the East India company there was an important sea port in this area, known as false point. The coast around Hukitola is full of mangrove forests, in which one can find many kinds of wild life.

Due to gradual accretion of sea, the place became unfit for the purpose of port and in 1924 it was closed down. All the staff were withdrawn leaving only a caretaker watchman to look after the building. The roof of the building is sloped down in such a way that the rain water is channelized to the two wells on either side of the building which was used for drinking purpose. The building is now under the care of the Ministry of Surface Transport, Government of India.

The island is of great scenic beauty and a major portion of it was once filled with shrubby herbs. The island has lost a major portion of it in the sea. In the census of 1981, the area of Hukitola island was 556.85 hectares. The saline forest of the island has been declared as reserved forest. There are a post office and a rest house at Hukitola.

Lighthouse (more details) :

Lighthouse: A Batighar (lighthouse) at the Bay of Bengal in Kendrapara district has been guiding ships over the last 174 years. The antiquated structure, a proud reflection of British architecture and technology, helps hundreds of trawlers, boats and ships which navigate through this route.

Sources have it that the Lighthouse Bill was passed on September 21,1827 by the then British Governor General and following this, a Lighthouse Department was constituted to control 32 light houses in the country. After independence, the number of lighthouses was reduced to 17. However, after the merger of princely states, it went upto 50.

The Maharaja of Burdwan donated the land required for the lighthouse to the British East India Company. Building materials such as boulders and lime were transported to the site via sea route and finally the foundation work began on December 6,1836. The 38-meter- high tower was completed on October 16,1837. It is a circular structure tapering at the top with the dome leading into the lantern room.

A contingent of about 25 persons comprising light keepers, sailboat crew, shikari, watchman, lascars, barbers and washermen lived at the station. Barrack accommodation was provided to all of them. Lighthouse expert Alan D. Stevenson, during his visit to the station in 1926, made a critical reference to the staff strength and recommended reduction. However, towards the end of 2000, only three light keepers and two attendant staff were there.

Cemetery at Hukitola:

The Batighar cemetery represents a slice of history and is the resting place of British men and officers who worked at the lighthouse in the dense mangrove forest and ships near a harbor at Hukitola in the nineteenth century. The 200-year-old cemetery, where many British people who worked for the British East India Company lie buried, is one of the most neglected cemeteries in this coastal district.

The original settlers carved out a British colony in the area surrounding the light house in the 1830s. They overcame many obstacles to clear hundreds of acres of untamed jungle to turn the surrounding land into one of the India's oldest lighthouses in 1834. The workers of the British lighthouse built a cemetery to bury the dead near the light house compound. The Batighar cemetery represents a slice of history and is symbolic of the great sacrifices made by British men and officers who worked at the lighthouse in the dense mangrove forest and ships near the harbor at Hukitola in the nineteenth century. The front portion of the cemetery with graves dating back to 1830, is oldest. Originally most of the grand, stately tombs and monuments here were surrounded by protective boundaries, but these are long gone. Some people come here to enjoy the quiet natural beauty of the place, but the cementery has also become notorious as a hangout of drug dealers and loiters.

Some of the **epitaphs** inscribed on the **tombstones** here are very touching. There's one about a young Commissioner drowning after completing his inspection and another one about a child dying due to lack of medical aid which are sure to tug at your heart strings. The tomb of Caption H.A. Harris, the Conservator of Odisha port who drowned on May 9,1877 is one of the most famous tombs in the cemetery. One of the epitaphs speaks of the damages caused by the sea storm as "In a storm wave following the terrific cyclone of the 22nd September, 1885 were swept away near this place John Robert Doglas, port officer and superintendant of customs at False Point. His wife Amelia and 3 children also Peter John, Minus, John Joseph Fletcher, James M.C. Kelory and Robert Walker, Master with 4 sea-men of the British Barque Twskesburg and 19 natives of the port". Further an inscription reveals that this build-

ing is erected to serve as refuge from few storms by the order of Sir Rivers Thampson, Lt. Governor of Bengal in 1886. The then Collector of Cuttack, **John Beames,** in his autobiography, **'Memoirs of a Bengal Civilian'** wrote in detail about the beautiful lighthouse and the cemetery on the coast of the Bay of Bengal and the numerous ships that anchored here in those days of brisk trade. (Fig. 125,126)

Hukitola storage godown, (more details):

It has withstood the vagaries of nature for more than a century. The Britishers used it to provide trade and commerce between Odisha and Bengal. But the monument on Hukitola island in Mahakalpada block could not catch the eye of Archaeological Survey of India. Built in 1860, it is surrounded by the swirling waters of the Bay of Bengal, rich vegetation and wildlife. The meticulously planned monument has an underground reservoir to store rain water. Its six rooms were used as granaries. One of the two staircases of the building is now on the verge of collapse. However, the ruggedness of style and sturdiness of its construction has allowed it to survive the saline environment around it for long years.

The 144-year-old structure dates back to late renaissance period of 19th century. It is enriched in colonial designing which is unique in its own way. Nowhere in Odisha, was such structural marvel built by the British.

The uniqueness of the monument lies in its roof. Sloped in design, it helped rainwater to flow down to four big water pots. The collected water was used for drinking purposes by the merchants throughout the year. The 11,250 sqft structure stands testimony to the technical brilliance of British engineers of that age.

The monument is 150 ft long and 75ft wide. It has 11 large and nine small chambers. The height of the rooftop from land is 30ft. British India's Cuttack Collector John Beames and Chief Engineer of Irrigation J. Huki Waker were the architects of the **historic monument.** (Fig. 127)

Jajpur:

It is situated 92 kms from Cuttack. Jajpur was a prosperous town in the ancient times and capital of Utkal. Its diverse cultural cross-currents enlivened and enriched the town in the days of the visit of Chinese traveller Huien

T'sang. It is one of the sacred pilgrim points of Odisha. Goddess Viraja (Durga) is the reigning deity. Jajpur is also known as **Navigaya** Kshetra where **pinda** is offered by the Hindus for their deceased ancestors. The shrine of **Sweta Varah** (the white boar incarnation of Lord Vishnu), **Saptamatruka** along with hundreds of other **shrines** here made Jajpur a **Tirtha** par excellence. The **Dasavatar Ghat** the flight of stairs leading to river Vaitarani where the ten- horse- sacrifice was performed is a great sanctitial spot for the Hindus. Some of the other important temples are **Jagannath, Neelmadhav**, and **Ganesh.** (Fig. 128,129)

Viraja Temple:

Modern Jajpur in ancient period was known as Virajakshetra as it appears from the records of Bhaumakars. Jajpur is famous for the **Viraja temple**. Inside a renovated temple a **Mahisamardini Durga** is worshipped as the Viraja. In the whole of Odisha, only here **two- handed Mahisa Mardini Durga** is being worshipped. The temple is of Pancharatha design. Separate shrines for the side deities have been built. Inside the temple compound 150 Siva Lingas are to be found which is very peculiar and unique in Odisha. The famous '**Nabhigaya**' Kunda which attracts thousands of pilgrims is located on the north side of the temple compound. According to religious tradition this '**Nabhigaya**' **Tirtha** on the bank of river Vaitarini is as sacred as the **Gaya Tirtha of Bihar**. The outer wall of **Jagamohan** contains two inscriptions which speak of the conquest of Choda Ganga Deva of Jajpur previously ruled by the **Keshari dynasty**. Its place in history and as a prominent place of religious pilgrimage of India has been cemented time and again as the place had been visited and mentioned by many saints including Adi Sankaracharya, Guru Nanak and Sri Chaitanya.

Another noteworthy monument of Jajpur, the monolithic pillar called **Subhastambha**, also called **Chandeswar pillar**, is exquisitely chiselled and well- proportioned. The pillar is of chlorite and its total height from the present ground level to the top of the square abacus is 9.44 metres (31feet). On this was a huge figure of Garuda, Vishnu's Vehicle, which is said to have been pulled down by the great Muslim iconoclast Kalapahar and it now rests in a small temple of **Narasimha**

Narayan in Madhupur village about 1.5 kilometres off. The fury of the iconoclast was, however, wasted in the attempt to pull down the column itself by means of chains and teams of elephants. Holes were drilled for the chains and the column was moved an inch or two from its position on the pedestal, but it still holds its lofty head in defiance of the elements to which it is exposed.

A temple for **Lord Jagannath** was probably built at this place by king Ananga Bhimadeva (1211-1232 AD) of Ganga dynasty, references to which are made in the **Viraja Mahatmya** and the **Kapila Samhita** texts. A **Muktimandap** was also constructed in imitation of the one at the Jagannath temple at Puri. During the Muslim invasion, Kalapahar swept over this place with a fury of inconoclast and damaged or destroyed as many temples and idols as he could. The image of Jagannath, which was kept hidden at **Solampur** in Balasore district on the other side of river Baitarani near Jajpur, was reinstalled in a newly built temple on the bank of river Baitarani by Raghuji Bhonsla -I after occupation of Odisha by the Marathas.

On the right bank of the river close to the **Dasaswamedha Ghat** one can notice the recently constructed shrine dedicated to **Saptamatrukas.** On Chaitra Sukla Dwadasi people dip in river Vaitarani on account of Varuni Snan.These images were hidden under the river at the time of Kalapahar's invasion of this place. A merchant from Cuttack recovered the images from the river bed and installed these in a large hall overlooking the Ghat. The images of **Chamunda**, **Varahi**, **Indrani**, **Vaishnavi**, **Shivaduti**, **Koumari** and **Maheswari** are arranged in a row without taking into account their order of placements. The Saptamatrukas are seated on lotus pedestals with their respective mounts and babies in their left hands. All the images have been profusely decorated with constumes and ornaments. The Shivaduti image is carved in the shape of an emaciated old lady being seated on the pedestal with both the knees raised upward. A large image of **Ganesh** is found under worship in a separate shrine at this place which is regarded as one of the biggest sitting Ganesh images in Odisha. The room in between the temples of Ganesh and Saptamatrukas exhibits a series of loose sculptures, of which the image of Santinath, the sixteenth Jaina Tirthankar, has been removed by

some miscreants. The Jaina images of **Chandranath** and **Parsvanath** at Champamadei in the town are worshipped as Vishnu by the local people. Behind these images on a separate block of stone is inscribed an inscription in Brahmi script. The stream nearby is called Hansa Rekha. The temples of **Kapileswar**, **Visweswar**, **Manikarnika Tirtha** and **Gouranga Pada** Pitha are situate at a single place at a distance of about 3 km from the town towards the south. There are several detached sculptures of archaeological interest around this complex. **Sivaratri** is the main festival of this place.

The main festivals of Jajpur are **Mahabharuni Snana**, **Ashokastami**, **Durgapuja**, **Baliyatra**, **Rajo**, **Dola** and the festival related to Viraja Devi.

Tribeni Amabasya in the month of Magha (January-February) is observed as the birth date of **Goddess Viraja**. On this day Goddess Viraja is dressed as Sabitri and worshipped with **Gayatri Mantras**. This is an important festival of Viraja temple. The **Autumnal Durga** Puja of Goddess Viraja starts from 8th day of dark fortnight of the month of "Ashwina" (September – October) and ends on 9th day of bright fortnight covering a period of 16 days. During the Dussera festival on Pratipada day of Aswin bright moon fortnight the representative image of Maa Viraja (Chalanti Pratima) ascends a chariot called **Singhdhawaja Rath** and moves for nine days and it is concluded on **Mahanavami day.** (Fig. 130,131,132,133,194)

Balia:

Balia of Jajpur district is famous for the birth place Vaishnabite poet **Abhimanyu Samanta Sinhar** (1760-1806) who authored **Bidagdha Chintamani.** People call Balia as **Brindaban of Odisha** since many identical structures correspond those to of Birndaban of Uttar Pradesh where Lord Krishna showed his childhood activities. Lord Radhamohan is the presiding deity here being owner of 84 acres of landed property corresponding to Brindaban-Mathura area 84 *Kosh* on either side.

Mahavir image, River Brahmani (corresponding to river Jamuna), Bardhan Pahad (corresponding to Giri Gobardhan), Kamya Bana, Jogamaya Mandir, Gopeswar Siva temple Maa Ishaneswari, Katayani Ghata - all correspond to real Brindaban. In the temple premises the **Samadhi**

Mandir of the poet stands as if constantly looking at Lord Radhamohan.

Heritage Letter Box:

At this age, many post offices have survived with dignity and are standing tall to reveal their glorious past. One such post office with a history of over 100 years is located at **Kaipada** in Jajpur district. The post office even has a proud connection with the freedom struggle of the country as Gandhiji during his celebrated **Padayatra,** had briefly rested there under the big banyan tree on his way to Bari from Kendrapara, May 31, 1934.

Another important aspect, which makes this place deserving in the pages of history, is the wall-mounted **letter box** which still hangs in its premises and has bravely faced the ravages of time. Historian and researcher Anil Dhir, who came across the post office built in **1901**, claims that the letter box is the oldest one to be still in use in the State.The letter box might have been fixed to the wall somewhere between 1901 and 1905, and it has a royal badge which testifies that it started off as a Victorian one and seen the transformation to the Edwardian and Georgian era.

These wall-mounted letter boxes first appeared in 1857 in England and were shipped to the colonies with royal badges which kept pace with the change of regime.History says, the post office was burnt on August 22, 1942, as it was a symbol of the British raj and the freedom fighters vent their ire on this vestige of oppression. However, Narayan Chandra Panda, who was then the Assistant Post Master there, recollected that actually the whole post office was not set afire. Only a few papers were taken to the verandah and burnt. The cash, seals and stamps were completely safe as they were shifted to a safer location just a few minutes before the attack.

Much water has flown in the Ganges since the incident took place, but the post office and its letter box stand proud rendering service and serving as a common meeting place of villagers. (Fig. 135)

Hatapada:

It is in the close neighbourhood of Jajpur and has still a colossal image of a **Jaina Tirthankara**. The image must have originally been a shrine, the remains of which are likely to be discovered in the area.

Jajpur Road:

Jajpur Road is a big business as well as an industrial centre of the district. It is situated at a distance of 72 kms from Cuttack and 30kms from Jajpur town.

The temples belonging to the deities **Lakshmi-Narayan, Chandi Mahadev** and **Mangala** are located here and are under worship. Vyasa Sarobar, named after the sage **Vyasadeva**, the composer of the **Mahabharat** is situated at a distance of 3kms from the town. The **Sarobar** or tank covers an area of 60.7030 hectares. In the month of **Magha** (January – February) thousands of devotees visit the place to take a holy dip. The temple of **Lord Jagannath**, the **Ashram** and the **Gupta Ganga** on the bank of the tank are the interesting spots.

Vyasa Sarobar Mela:

The founder of Vyasa Sarobar **Raghuji Gosain** was a great **Veda** expert. During his time Vyasa Sarobar got fame. He had an *Ashram* here. He was exploring **Veda** in simple language to the public. He died (*took jibanta Samadhi*) on **Bhoum Ekadasi** i.e. *magha sukla ekadasi*) while praying Vyasadev, the 17th incaranation of Lord Vishnu. To remember this day, **Vyasa Sarobar mela festival** is observed here. The festival is held for 11 days. Daily prominent litterateurs are invited to give lectures on culture. Mass race, competitive *"Pala"*, dances are observed during these days.

Araleswar Siva temple:

Located in village Arual of Bari Block. The temple is of 9th century AD. The main temple including 7 ac. premises are to be fully excavated for renovation of the temple. The speciality of this sanctum is that the whole of year the Siva linga is in submerged condition under 12ft deep water. Only on **Pana Sankranti** the **lingam** is shown to the devotees for 5minutes after dewatering the tank which takes 5 hours to dewater. Tourists may also visit other old temples of Bari Block i.e. **Khemeswar Mahadev Sanctum, Ghurunga Mahakal Sanctum, Panasapada Mahakal spot, Atira Siva Mandir, old relics of Haripur including old Varah image.**

Baruneswar Mela:

In village Arei of Binjharpur GP there is sanctum of Lord **Baruneswar.** On **Makar Sankranti** a big fair is held which continues for two weeks. All house-

hold requirements of ladies starting from bamboo products, stone wares and smith products for men folk are sold. For amusement of children many arrangements are done. Here a competition is held among house- wives for *cheetah* and *mehindi*. Jatra parties in numbers show their opera.

Ashokajhar:

It is 90 kms from Cuttack, but the motorable road ends at Sukinda. One may trek the remaining 10kms on hired auto rickshaw. Set amidst the green forests of **Mahagiri Hills**, Ashokajhar beckons the adventurers. The hill is also rich in medicinal herbs and the entire area is pleasant in summer. It is also famous as a scenic spot of great excellence. Named after its presiding deity **Goddess Ashokeswari**, it is an ideal place for group picnickers. (Fig. 137)

Kanak Durga of Udaypur (Jajpur)

The village Udayapur of Kimbhiriapal Block, (Jajpur district) is famous for Maa Kanak Durga. The Dussera festival is observed here for 16 days of Aswin Sukla. Although 16 mounds of milk were required for rituals in the past, it is reduced to 16 Kataki seers, the other **Puja rituals** remains in tact since 10th century. The people of nearby villages around Udaypur only take vegetarian food these 16 days. For **Sebapuja** of the deity the *Brahmins* are residing in villages Bhubanpur, Ichhapur and Kimbhiripal. People of other community for services of the deity such as barbers, milkmen, Jatik are appointed since family traditions *(Vansa Parampara)*. Present Patnaik family is 18th progeny-custodian of the deity from Ajmir of Rajasthan. Now Dadhibamana, the lone image of Jagannath is also worshipped along with **Kanak Durga.** By the influence Gaudiya philosophy of **Srichaitanya** five hundred years back all the villagers of Patnaik community have changed their surname from Patnaik to Das. But the main custodian of the deity is known with Patnaik surname.

Dharmasala area:

Several villages of the Dharmasala Police Station contain the **Brahmanical** and **Buddhist** archaeological remains which have not yet been properly examined. On the **Duburi** hill in the close neighbourhood of **Niladeipura sasana** there was a Buddhist stupa, of which about fifteen railing pillars with sockets in them and one coping stone are still to be found

here with a heap of ruins close by. There is also a fragment of a stone door jamb decorated with dwarfs climbing up a creeper and conventional lotus buds and wavy scrolls.

At **Dakhsin Sasana** not far from **Niladeipura** the temple of **Vateswara** stands and in its precincts a small image of **Varaha** lifting the earth, a **Mukhalingam** with four faces sculptured on it, a beautiful Garuda image and a beautiful Ganesa image are still to be found. According to the local tradition, Kapilendradeva, the founder of the Suryavamsi dynasty established the *Sasana* and built two temples, one for Vishnu and the other for Siva. The archaeological remains here support the local tradition. At **Uttara sasana** the temple of **Kapilesvara** is found to have been built on the ruins of an ancient one. It has still the images of **Ganesh** and **Durga** of the earlier temple, but the most interesting sculpture of the place is a panel containing an elephant procession. A royal figure is seen mounted on the biggest elephant with a parasol held over his head by an attendant sitting by him. There are three other elephants in the panel which follow the biggest one with *Mahunts* on each.

The temple of **Gokarnesvara** on the river **Brahmani** not far from Dharmasala, has practically become a museum of Brahmanical and Buddhist images. It has the Brahmanical images like **Kartikeya**, **Ganesa**, **Nrisimha**, **Varaha** and **Srikrisna** with Gopis and also the Buddhist images like **Avalokitesvara**, **Parnna-savari**, **Dhyani-Buddha**, **Tara** and some Buddhist Tantrik images not yet identified. The collection of the sculptures to be found in the Gokarnesvara compound was made by the Raja of Madhupur, who evidently brought them from the Ratnagiri area and the neighbouring villages. At the village **Chahata** not far from **Dharmasala**, there was a group of *Sapta-matrukas* almost in tact and with important iconographic features. The entire group has been removed to be preserved in the Odisha State Museum. A brief survey of the archaeological remains of the Dharmasala area reveals that the locality had considerable magnitude of building activities during the periods of the **Bhaumas**, **Somavamsis** and **Suryavamsis**.

Dola Melan at Dharmasala (Munsi Melan):

It is a **heritage melan** practised since British era i.e 1877 by police officers posted in Dharmasala. Now the present po-

lice officers are managing the same with co-operation of local people The festival starts after three days of Dolpurnima. More than 50 *Vimans* of **Radhakrushna** come to **Dharmasala** Melan at Hatapada to play Holi *(Fagu Khela)*. For this the police administration invites management of the different **Radhakrushna** temples to attend the ceremony. The celebration is of such a grand degree that relatives of Dharmasala area people gather as guests and see the **melan**. Brundaban Jew of Haripur and Gopinath Jew of Dihasahi are very important as they are coming to the Melan since 138 years .The melan is famous as **Munsi Melan**. (Fig. 136)

Gajaraj Kaema:

There lies **Kaema hills** in Badakaema Gram-panchayat under Dharmasala Block where a big elephant size 3'-9" height, 4'-8" long engraved from a big rock is found. The elephant stands keeping the rear left tiltingly. It is estimated that the elephant is of 7^{th}-8^{th} century when Buddhism was prevailing in Odisha. The elephant is lacking decoration just like Dhauligiri element. Local people worship this elephant as Goddess **Hatiasuni.** In 1953 while excavating Kaema hills some **Kusan coins** were discovered. Now regularly a meeting is held on **Buddha Jayanti** at this place. (Fig. 138)

Gajaraj Museum:

Here is a good museum having 25 departments. The most attractive and important department is stone-age implements and teracota ornaments, earthenwares of BC 3rd to B.C. 8th century, fossils of rice, metals of Kusan, Gupta and Ganga era. In the archives there are books on Palm leaves, old post cards, letters, envelopes, news papers of different countries, coins, varieties of pens, pencils, gramphone and records. The caretaker of the museum is an active person to save the culture and glory of the past and to show to future generations.

Budha Gosain Pitha, Arangabad (Bari)

Lord Jagannath, Suvadra and Balabhadra are worshipped here as **Budha Gosain.** Originally the images of trio were brought from Khurda due to oppression of local Zamindars during Maratha rule.

Janmastami is an important festival observed here. One of the temple servitors act as *Ugrasena* (father of Kansa) and takes the image of *Anthua Gopal* on his

head. Others become *Vasudeva, Debaki* etc. On Dwadasa **Byanjan day (Pausa Sukla Dwadasi)** 84 varieties of curry are prepared and offered to the deities. In the month of *Kartika* the rituals such as *Bhagabat Patha* **(Hafta Patha),** *Akasa deepa and* different Veshas are strictly followed.

Chandikhol:

Chandikhol is situated on the National High way No.5 and is 40 kms from Cuttack. The importance of the place has been increased after construction of the Express hway which leads to the famous Buddhist sites at Ratnagiri, Lalitagiri and Udaygiri. It is about 7 kms from Dhanmandal railway station on the Howrah-Chennai route.

Chandikhol Valley of the Mahavinayak hill is famous in Odisha on account of the existence of an old temple of **Vinayak** (Ganesh) on its slope which is regarded as the first of the **Panchadevatas** (five deities), The significance of the place is a large piece of rock, known as the **God Mahavinayak**, over which the modern temple has been rebuilt. The rock is over 3.6576 metres (12ft) in circumference, oval at the top, and has three faces in front. The middle face bears a head and trunk of an elephant, the right face is revered as a representation of Siva and the knot over the left face represents the bound-up tresses of the Goddess Gouri. The image is accordingly worshipped as the union of Siva, Ganesh and Gouri. At a short distance of about 9.144 metres (30 feet) higher up from the temple, originates a perennial spring, the flowing water of which fills the sacred Kundas (pools) while running down the plain areas. A few steps above the waterfall there are eight images of Siva called **Astalinga.** The temple built by Gajapati king Anangabhimadeva, fell into ruins and in 1860 AD was partly restored by **Vaidyanath Pandit**, the ex-zamindar of Darpana ex-estate. The Jagannath temple of the place has been rebuilt by the head of a Vaishnav Math.

Chandikhol has the charm of an ideal picnic spot on the lap of a thickly wooded hill. The shady trees, the gurgling perennial stream, and sprawling Ashram of **Baba Bhairabananda** draw many visitors and picnickers daily. Here there are college, office of Road Transport Authority and Revenue Rest-shed. (Fig. 134,139)

Kalkalagarh:

Kalkalagarh surrounded by

thick jungles and lofty hills is situated near Chandikhol. The adjacent **Nischintapahad** contains a large cave, a well and a perennial spring surrounded by flowery trees. The cave has the capacity to accommodate more than two thousand people at a time. It is an interesting spot for picnickers.

Chhatia:

Chhatia is located at a distance of 35kms from Cuttack on the N.H.-5. It has achieved the distinction of a religious centre in recent years popularly known in Odisha as **Chatiabata. It was the** main centre of activity of a set of Odia poets of the late medieval period. Their *Samadhis* (tombs) have been constructed here in the shape of Rekha temples. The trinity of Jagannath, Balabhadra and Subhadra in militant form on horseback have been installed on the *Samadhis* of three leading *Sadhus* of the place. The deities brandish sharp swords in their right hands. The famous Batabruksha (bicus benghalensis) after which the place is popularly called **Chhatiabata** is located near the temple of **Balabhadra**. The niches of the semi-circular Mandap built under the baniyan tree are filled with figures of sages and panels depicting mythological stories made of lime mortar and painted in bright hues. A shrine for worship of Jagannath, Balabhadra and Subhadra has also been built in the premises. The deities installed on the masonry pedestal of the main sanctum represent a marked departure from their traditional placements. Here Jagannath, Balabhadra and Subhadra are placed next to next instead of Subhadra's conventional seat in the middle. The enclosure is protected by high masonry walls. (Fig. 140,142)

Sri Narayan of Madhu Tirtha:

In village Singhapur of Rasulpur block of Jajpur district there is **Narayan Gosain.** The deity throughout the year is submerged in a tank called **Madhutirtha,** where the Lord rests. The position is indicated by bloosming plants. Once a year i.e. on **Bisuv Sankranti** day the deity is taken from the pond with invitation rituals and placed in a specially built steps of the pond, then taken into temple and worshipped as Sun-God. On the first day the deity is made four "*Besas*" in four "*prahars*" of the day, i.e. **Mina incarnation, *Deba Udhara Besa, Kachha Avatar Besa*** (tortoise) and ***Varah Avatar Besa.*** So also on the 2nd day and third day different "Vesas" are done. On the 4th day

the deity is given *Vesa* as *Sanyasi* (hermit) and made ready to go to the **Madhu Tirtha**, the tank.

During all these four days people gather on this festival occasion and a big fair is held. (Fig. 141)

Buddhist Village Radhanagar:

Located at a distance of 4kms from Jaraka Chhak on NH No.5. Historians opine that this village was established in 3rd century BC. Many archaeological materials were received from this village in different times. They are rock inscription, Kusan coins, *Kouris*, colored teracota utensils, rocks, burnt bricks, old images and metals. Radhanagar was surrounded by a wall made of stone and bricks but destroyed during **Ashoka's Kalinga war.** While cultivating lands the tillers find old ruins from the fields. Many villages pregnant with Buddhic ruins round Radhanagar are Achyutpur, Derabar, Kaema, Brajagiri, Budhalinga, Deuli, Neulpur, Tarapur, Kantigadia, Paikarapur etc. Many ruins of these places are kept in **Gajaraj Museum** in the locality. (Fig. 143,144)

Lalitgiri, Ratnagiri and Udaygiri Complex:

Buddhism: All know about the historic Kalinga War. In the year 261 B.C., Ashoka, the powerful ruler of Magadha (Bihar) invaded Kalinga (Odisha) and a bloody battle was fought on the banks of the Daya river, near Bhubaneswar. Although Ashoka was victorious, he was so horrified by the bloodshed that he vowed never to fight again and became a Buddhist, choosing the path of Ahimsa (non-violence).

Gautam Buddha lived about 300 years before Ashoka, but Buddhism arrived in Kalinga during Buddha's lifetime. Two merchants from Kalinga, named Tapussa and Bhallika, are said to have been his first disciples. Buddhism flourished in Odisha from the 3rd century B.C. to the 12th century AD. When Hieuen Tsang, the Chinese traveller visited Kalinga in the 7th century AD., he found more than 100 Buddhist monasteries all over the State. There was a great Buddhist centre of learning at a place called **Pushpagiri,** which is now in Jajpur district of Odisha.

Buddhism has almost disappeared from Odisha today but the remains of its glorious past can still be seen at Ratnagiri, Lalitagiri and Udayagiri, all of which lie within 100 kilometres of Bhubaneswar, not far from the road which leads to Paradeep. They are important

attractions for Buddhist tourists from Sri Lanka, Thailand and other Asian countries.

Lalitagiri is situated 90kms from Bhubaneswar. Ratnagiri is situated 100 kms from Bhubaneswar and Udayagiri is situated 90 kms from Bhubaneswar. These three hills comprise a remarkable Buddhist complex. **Huen T'Sang,** the Chinese pilgrim found it to be the seat of flourishing Buddhist university called **Pushpagiri**. Extensive ruins brick Pagodas, sculptured stone portals and sitting Buddha images testifying its ancient glory have been unearthed. With the excavation of Ratnagiri in 1962 in Odisha, Buddhist heritage was officially established. Two decades later archaeologists beat upon more ruins at Lalitagiri and Udayagiri. The Lalitgiri-Ratnagiri and Udayagiri circuit is known as **Diamond Triangle.**

Lalitagiri: Lalitagiri is one of the points of the Buddhist Triangle popularly known as the **Diamond Triangle** of Odisha, singing the glory of a past heritage spanning from 3rd Century BC to 15th Century AD. Huge brick monasteries, the remains of a **chaitya** hall, a number of votive **stupas** and a renovated **stone stupa** atop a small rugged sand stone hill dominate the rural greenery around.

The Sculpture shed of the ASI displays a large number of **Mahayana** sculptures consisting of life-size figures, most of which interestingly contain short inscriptions on them. The **standing Buddha** figures with the knee-length draperies over the shoulders remind one of the influences of the **Gandhara** and **Mathura** schools of art. The **Bodhisattva** images are some of the most finely sculptured figures produced in India.

The discovery of golden caskets in 1985 containing sacred bone relics, probably of the Buddha himself, from the **stone stupa** atop the hill further enhances the sacredness of the **stupa** and the place for the devout Buddhists. It also brings to mind the description of Hiuen T'sang about the magnificent **stupa** on the top of a hill at **Puspagiri Mahavihara** which emitted brilliant light because of its sacredness. Lalitagiri is one of the oldest Buddhist Centres of Odisha. (Fig. 147,149,150,151,155,156,158)

Ratnagiri: Another point of the Diamond Triangle, Ratnagiri has a rich concentration of Buddhist antiquities. Extensive excavation has unearthed large monasteries, a big **stupa**, numerous **Buddhist shrines**, sculptures and a large

number of votive stupas. The excavation revealed the establishment of this **Buddhist centre** at least from the time of the Gupta king Narasimha Gupta Baladitya (first half of the sixth century AD). Buddhism had developed at this place unhindered upto 12th century AD. Initially this was an important centre of **Mahayana** form of Buddhism. During 8th-9th century AD, this became a great centre of Tantric Buddhism or Vajrayana art and philosophy. Pag Sam Jon Zang, a Tibetan source, indicates that the institution at Ratnagiri played a significant role in the emergence of **Kalachakra tantra** during 10th century AD. This is quite evident from numerous votive stupas with reliefs of divinities of **Vajrayana pantheon**, separate images of these divinities and inscribed stone slabs and moulded terracotta plaques with **dharanis**. There is also a smaller monastery at the place along with a stone temple and brick shrines. In the midst of the magnificent monuments, what gives Ratnagiri, a special identity, is the beautifully carved stone Door-Jamb at the entrance of the brick monastery.

All the above indicate the importance of Ratnagiri as one of the main Buddhist centres of Odisha from very early times. The **Mahavihara** at Ratnagiri, as revealed from Odishan inscriptions, was a great centre of learning in Buddhist philosophy. The new Museum of the ASI houses the scattered images of the area in a decent way.

There is an old stone temple dedicated to **Mahakala** on the top of the hillock. It was most probably erected by the Somavamsi king Karna Keshari after the collapse of the Buddhist edifice. The presiding deity of the **temple** is a **two-armed pot-bellied** dwarfish figure holding a human skull in the left hand and an axe in the right hand. The museum at Ratnagiri displays ancient objects dating back to the 9th century AD. (Fig. 146,148,160,163,165)

Udayagiri: Udayagiri, a world- famous Buddhist complex which houses a number of monasteries located in the basin of the u-shaped hill, Udayagiri, the 3rd point of the Diamond Triangle is one of the largest Buddhist Complexes in Odisha. It has assumed further importance after the recent excavation which revealed the ancient name of the monastery as **Madhavapura Mahavihara** and brought to light a sprawling complex is later than Ratnagiri and Lalitagiri and the monasteries were

probably flourishing between 7th – 12th century AD.

The large number of well-built images of **Dhyani Buddha, Bodhisattva**, **Avalokiteswara**, **Tara**, **Jambhala**, **Aparajita**, **Heruka**, etc a double storeyed monastery with a shrine chamber, having circumambulating path, a water reservoir and such other features make Udayagiri unique in the Buddhist World.(Fig. 145,154,157)

Langudi: Close to Lalitagiri-Ratnagiri-Udayagiri complex is Langudi, another important site of Buddhism. Recent excavations have unearthed a treasure trove of architecturally and sculpturally rich Buddhist remains. They include clusters of rock-cut votive stupas, two unique images of the **Buddha** and **Pancha Dhyani Buddha** with their female counterparts, brick cells and brick walls. The most remarkable and prized discovery of this place in 2001 are the two inscribed images of **Emperor Ashok**, one single and the other with his two queens. (Fig. 152,153,162)

Alamgiri: The Inspection Bungalow at Gopalpur is across the Birupa river, on the way back from Udayagiri. The road leading to Ratnagiri lies on the Patamundai Canal embankment. On the way, the traveller's eye is arrested by a mosque situated on a hill at some distance. According to tradition, there was a stupa on the top of the hill. The inhabitants of the adjoining villages call the hill **Baradiha**. The mosque, situated at a height of about 2500ft, can be seen for miles. It was probably built with the materials from the ruins of a **Buddhist shrine**. Alamgiri, like Udayagiri, contains a rock-cut well. It is now dried up, which is ascribed to a curse by a Muslim mendicant. An inscribed slab on a wall of the mosque records that in 1719 AD., **Shuja-ud-din** (the deputy subedar of Odisha) built the mosque, which vies with firdaus (paradise) in splendor. The top of the hill is also called **Takht-i-Sulaiman** or the throne of Sulaiman. This king, who used to go to the hill-top for his prayers, was believed to possess the power of flying on his magic carpet.

Buddhist sculptural art: Introduction of Tantric form of worship in the **Mahayana Buddhism** ushered in a new stage of development of Buddhism in Odisha. This attained its pinnacle of glory during the Bhauma-Kara regime. A study of the Buddhist sculptures reveals that the **Mahayana** doctrine gradually

transformed itself into **Vajrayana** (also called Tantric Buddhism) about mid 9th century AD. The overwhelming number of **Vajrayana** images point out that this cult found a fertile soil in ancient Odisha. King **Indrabhuti** and his sister **Lakshminkara** of Uddiyana, identified with Odisha, were known as great exponents of Vajrayana.

Representation of **Boddhisattva Avalokitesvara** in different varieties like Padmapani, Lokesvara, Vajrapani, etc. and images of Tara, Manjusri, Amoghasiddhi, Heruka, Jambhala, Kurukulla, Mahakala, Vajrasattva, Aparchana, Aparajita, Marichi, Arya Sarasvati, Vajra Tara, Prajnaparamita, Maitreya Yamantaka, Vajravarahi, etc. found in different sites bear remarkable features of Buddhist plastic art in Odisha. Another interesting image is that of the Buddha at Solampur, the back of which contains the story of the Buddha from Birth to Nirvana. The Buddhist Sculptural Art of Odisha formed a major component of medieval Odishan Sculptural Art.

Vajragiri: In the district of Jajpur, village Vajragiri is famous for Buddhist antiquities. A Buddhist establishment had flourished here from 9th to 12th Century A.D. The images of **Padamapani, Vajrapani** and **Manjushree** were removed from Vajragiri to Odisha State Museum at Bhubaneswar. Kolangiri, another place nearer to Vajragiri has remains of a Buddhist Stupa and Manastery. A big image of **Maitreya** head is found lying in this area along with many small images of Buddhist pantheon. Small Buddhist images are found on the hillocks around Vajragiri and Kolangiri and the surrounding areas.

Tarangasagarpur:

Situated 15 kms away from Jajpur, Tarangasagarpur is a place known as Boudh-Diha. Two Buddha images in the form of Bhumisparsha seated on a lotus elevation are seen here. Evidence is also forthcoming to prove that there was a monastic complex at this place, as stone pillars and large-size bricks recovered from the area were used during its construction. At village Alada in close vicinity are found a number of votive Stupas, images of Avalokitesvara and remains of a monastery. At anoter village named Kopala, images of Mahakarunika Buddha and Bodhisattva are also found. All these are believed to date back to a period from 5th to 8th Century A.D.

Deuli Hills :

Deuli, a hill situated in the confluence of the Brahmani and Kimiria rivers, has preserved five rock-cut Buddhist chambers inside caves. Some more Buddhist sites have also been discovered at Vajragiri, Sarapur and Paikrapur. (Fig. 164)

Dharma Chakra of Boudha Religion at Manduka Hills :

A rare **Dharma-chakra** of Boudha religion has been discovered at a **Thakurani temple** near Manduka hills of Badachana block.

This Chakra is worshipped as *Bahan (carrier)* of the deity by locals. The Chakra weighing 10 kg contains 12 spokes out of which 2 are broken. At the middle of the Chakra (wheel) there is an engraved image of **Mahatarita.** This is an interesting discovery. At Sanchi and Bodhagaya such Dharma-chakras are seen.

On the top of the hill there are ruins of Boudha Vihar which is called **Dhobagad** by the local people. (Fig. 165)

Salanapura:

It is about ten km. to the east of Jajpur and contains a number of **Buddhist and Brahmanical sculptures.** It is stated that Solanapura is one of the two villages granted to a number of Brahmins by Subhakaradeva I of the Bhauma dynasty in his Neulpur Copper Plate Grant. It is also mentioned in the Ratnagiri Charter of Karnnadeva, the last king of the Somavamsi dynasty, as the place of residence of Karpurasri, his erstwhile queen. It is a historical place which is likely to provide materials for the history of the Bhauma and Somavamsi dynasty.

Other Notable Buddhist Sites in Odisha:

Name of the Site, District
Nearest Town-Distance

Achyutarajpur, Puri
Balugaon-20 kms

Aragarh, Khurda
Khurda Road – 6 kms

Ayodhya, Balasore
Balasore – 35 kms

Baneswaranasi, Cuttack
Cuttack – 127 kms

Banpur, Khurda
Balugaon – 10 kms

Bardhanpur, Balasore
Balsore – 15 kms

Boudh, Boudh
Inside Boudh Town

Brahmabana, Cuttack
Salipur – 3kms

Buddhakhol, Ganjam
Buguda – 6 kms

Dhauli, Khurda
Bhubaneswar – 8 kms

Ganiapalli, Sambalpur
Bargarh – 73 kms

G.Udayagiri, Kandhamal
Phulbani – 58 kms

Haripur, Mayurbhanj
Baripada – 26 kms

Jajpur, Jajpur
Jajpur Town

Jaugarh, Ganjam
Purushottampur – 10 kms

Kendupatna, Cuttack
Cuttack – 38 kms

Khadipada, Bhadrak
Bhadrak – 40 kms

Khiching, Mayurbhanj
Baripada – 147 kms

Kuruma, Puri
Konark – 3 kms

Lalitagiri, Cuttack
Cuttack – 60 kms

Langudi, Jajpur
Cuttack – 70 kms &
Jajpur – 38 kms

Nivarana, Puri
Nayahat – 3 kms

Paragalapur, Boudh
Boudh – 14 kms

Ranipur-Jharial, Balangir
Balangir – 104 kms

Ratnagiri, Jajpur
Cuttack – 70km & Jajpur – 80 kms

Shyamasundarpur, Boudh
Boudh – 14 kms

Solampur, Balasore
Near Bhadrak

Udayagiri, Jajpur
Cuttack–60 kms & Jajpur – 70 kms

Ratnagiri Changada Jatra:

Famous Ratnagiri of Bari area is full of Buddhic ruins. After the Buddhic era was gone there remained a temple called **Mahakal temple.** The temple is established in past days by people of villages Ratnagiri and Baranga Chhabis located around the temple. Seven days before Visuv Sankranti people of Dalli community of village Amathapur receive *Angyamal* and *Danda* from the Mahakal temple through Badapanda and take a dip in the tank called **Changada.** There are many rituals in this festival. If a worshipped mango is taken by a barren lady she must

conceive. People gather here in thousands.

Dakanama Festival in village Atira of Bari Block :

Since 1953 Dakanama festival is observed here respecting some elderly spiritualist villagers. In 16 crossings (chhak) of the village, images of ten incarnations of Lord Vishnu and six *Rishis* (sages) are kept and worshipped. On Kartika Purnima day a big *Jangya* is held supported with a number of *Sankirtan Melas*. The name of six sages are Vrugu, Biswamitra, Valmiki, Vasista, Agasti and Angira.

Baba Sameswar at Arilo:

In village Arilo under Bari Block there is an old Siva temple dedicated to Sameswar. One has to go down 12 steps underground to see the deity. People believe that by taking offered Bel leaves of the God one can be cured of any diseases. (Fig. 166)

Olasuni cave (village Palai of Badachana Block, Jajpur district):

Olasuni cave liess near Panchu Pandav temple nearly 25kms from Kendrapada on Expressway (NH No. 5A). The temple of Goddess Olasuni was established by **Santh Arakhit Das,** son of Badakhemundi Raj family born in 1780 AD, on the hill top which was a dense forest, in 1883. The scenic environment surrounded by hillock attracted the saint to choose the place as his Sadhana Pith. The saint died on 19.1.1837. Here in the temples of Jagannath and Radhakrushna, Samadhi of seven saints, temples of Mahavir, Kartikeya the Gods and sages are worshipped. But the temple of Samadhi of Arakshita Das is the highest.

As per traditional rituals, fruits and other vegetarian stuff are offered before the God or Goddess by the devotees. But as an exception, devotees also offer fish and dryfish as ***samarpana bhoga*** at the tomb of the saint. This practice of offering **non-vegetarian** items has been going on since long.The dovotees offer ***Podapitha*** **and dry fish**, which was said to be the favourite dish of **Arakhita Baba** during the festival.Not only Hindus, the saint has Muslims also among his disciples. To remember the death anniversary of the saint a **nine-day Gumpha ceremony** is held in association with **Ekadasi celebration.** (Fig. 167,168,169, 170,171)

Twin Buddhist Caves at Sukhuapada Hills:

A couple of ancient caves dating back to 3rd century BC was unearthed at Sukhuapada hillock in Bikramtiran Gram Panchayat under Badachana Block in the first week of December 2012 while some unscrupulous people were illegally excavating sand and morrum from the hillock.

As the news spread in the locality many Buddhist Scholars visited the hillock and cleared the bushes to have a better view of the ancient structures.

The recent findings corroborate with the times of king Ashoka. The two ancient caves which are approximately eight feet long and four feet wide are semi-circular domes. The caves were presumbly inhabitaed by Buddhist monks.

Sankhachilla (Vyas Nagar) Maa Hingula:

In south east of Jajpur Road there is village **Sankhachila** where **Goddess Hingula** is situated. In the sanctum of the Goddess Hingula every year on **Chaitra Sukla Chaturdasi** (Damanak Chaturdasi) a ***"Maha jajnya"*** for world peace is held for 5 days. The Jajna is done with many rituals. In addition, daily many rituals are observed such as Mangal Aarati Dhup, Balya Bhog, *Anna Bhog, Sandhya alati Bhog* and *Khechudi Bhog.*

Memory of four Martyrs (Quit India Movement):

In village Kalamatia of Bari, 4 freedom fighters became martyrs. They are **Saunti Mallik** of Srirampur, **Sananda swain** of Krushna nagar, **Hadibandhu Panda** and **Mayadhar Bhuyan** of Hatsahi. They died on 26th August 1942 (Gamva Purnima day). This is a place where one would like to pay homage. (Fig. 175)

Maa Mangala of Golakunda:

It is situated in village Golakunda, five kms from Brahmabarada on the bank of river Brahmani. The height of temple is 62 ft and facing west. The deity is dressed in black robes and sitting on a lion and in four hands holding *Sankha, Chakra (wheel), Gada* and *Padma* (lotus). Side deities are **Mahakali, Mahalaxmi, Saraswati, Brahmeswar. In the Sanctum, Lord Kartikeya and** Ganesh are there as *Dwarpal.* During Visuv Sankranti "Viswasanti Mahajanjya" is held for nine days. In the month of Aswin and Chaitra "Saradiya Durga Puja" and "Basanti Durgapuja" festivals are

held. Legend goes that in the year 1456 AD **Achyutananda** stayed here for some days making an *Ashram* here. (Fig. 173)

Adangagarh:

Adangagarh is a village in Jagatsinghapur subdivision, located on the bank of river Devi, a branch of the Mahanadi river. Like the river Alaka, the river Devi was also used as an important trade route in ancient Odisha. The **Jagannath** temple built at this place is in ruins and the deity has been kept in a thatched house raised on the platform of the ruined temple. The **Varaha** image of the original **Jagannath** temple has been fixed in the renovated temple of **Paschimeswar**. The glory and importance of this place is connected with the memory of the great poet, **Yasovanta Das**, one of the five Associates (**Panchasakha**).

The **Parsvadevatas** are inside. The deities are notable for their large dimensions and fine workmanship specially of beautiful artistical leaf design, on the ears of the Ganesh. The four- handed Kartikeya holding *trident, dambaru, Varada mudra* and *cock deserve* attention. The peacock is also present and the cock is being lifted by a male attendant. Such sculpture of Kartikeya is similar to those of the Bhimeswara, Kedareswara, Sidhaswara, Chintamaniswara and Kapileswara temples in Bhubaneswar.

Trilochaneswar Temple, Kundeswar:

Kundeswar stands on bank of the river Alaka, a branch of Kathajori, about 8kms from Alanahat in the district of Cuttack. The place is full of ancient antiquities of historical and architectural importance. The old and ruined temple known as **Trilochaneswar** exists amidst ruins. The Natamandira and Bhoga Mandap are totally damaged. Only the basement exists. The pillar upon which is placed a **Vrishaba** is akin to the pillar inside the Lingaraj temple.

To the south of the temple of Trilochaneswara is a brick temple dedicated to the Goddess **Chamunda** known as **Harachandi**. The image is eight-handed and made of chlorite stone. It sits on a corpse. On the left side is a male figure who is carrying a jackal, another male figure catches his left hand and on the feet of this man sits a female in graceful attire. Another bearded person sits nereby. The scenery of the burning ghat is beautifully carved. On

the whole the image is a terrific one. The significant feature is the depiction of an elephant on the upper portion of the pedestal. The image came into existence when tantric form of worship was in vogue in Odisha. The image may be assigned to 9th century AD.

A few Buddhist sculptures have been found in this village. Important among the images is a two-armed Tara seated on a lotus throne. In the neighbourhood of the village, another broken Tara image with full feminine grace exists. Images of 5 Dhyani (mediating stature) Buddhas, **Vajrasattva** and **Manusi Buddha** are also seen on a slab. (Fig. 174)

Tarapur:

On way to Paradeep (now in Jagatsinghpur district) from Cuttack a largely-populated village named Tarapur is situated. Local people, while digging the ground, to their amazement, found figures and edifices of **Buddha, Avalokitesvara, Prajnya-Paramita, Marichi, Tara,** etc. Dilapidated brick structures are found in the embankment of Taladanda Canal and River Mahanadi which flows closeby. Scholars are of opinion that in the early medieval period, **Buddhist monuments** were flourishing in this locality which can be dated in between 8th and 11th century AD. (Fig. 177)

Debidol (Kutam Chandi Temple), Benahar- Balikuda:

Debidol in located at a distance of 10kms from Naugan.

The present **Kutamchandi temple** was rebuilt on the ruins of the collapsed temple on the bank of river Devi in the village Devidola, police station Balikuda.It contains a very beautiful image of Astabhuja Mahisamardini Durga worshipped as the **Kutamchandi**. Inside the **Jagmohan** loose sculptures consisting of the image of **Varahi**, **Uma-Maheswara Astika Jartkar**, **Ganesh** have been kept. The ancient outer walls of the temple also contain panels depicting elephant procession and other beautiful images.

Rituals: In the month of Aswin (October) "Chandibesa" starts from 2nd day of blackmoon day to 10th day. On 9th day sacrificial ceremonies are held. In the month of Falgoon on the 10th day of light moon to full moon day the Goddess goes to receive **Chacheribhog.** On the fullmoon day Goddess goes to her father's house at village Galadari and returns the next day. In the month of Chaitra (April) on 4th and 5th Thursday **Jhamu** festival is held.

The devotees **walk on fire** in addition to many deeds of rituals. (Fig. 176)

Panch Pandaba temple at Dhaniso, Benahar-Balikuda:

This is a 10th century AD monument. The main temple is called **Vima temple**. Other temples are built in the name of Judhistira, Arjuna, Nakul and Sahadev. In all the temples Siva Lingas are worshipped. (Fig. 178,179)

Sovaneswar Temple at Tiruna, Naugaon Block :

It is an old temple. In the temple premises images of Parbati, Ganesh and Kartikeya are seen.

Somanath Temple at Purana, Baisi Mouza :

It is an old Saiva sanctum. In its side there is Gopinath temple containing images of Nrusingh, Baraha and Trivikram.

Marichi Temple at Marichipur, (Benahar) Balikuda Block:

The image is of 10th century AD and is worshipped here. It is a five-faced with ten-armed deity. The *Rath* (car) is pulled by pigs and the image is garlanded by human heads. This may be called Uddian Marichi.

Paschimeswar Temple, Adangagada:

It is west -facing temple located near the Samadhi (burial) place of Jasobanta Das, one of Panchasakhas of 15th century. The temple is of 15-16th century. Both the Viman and Jagamohan are built in Pancha Rath style.

Ebirsingh medieval Devi Temple :

The village Ebirsingh is 7 kms from Ersama-Manijanga road in the district of Cuttack. At the end of the village stands a ruined brick temple having a deity known as the **Uttereswari**. The Goddess is four-handed and stands on a lotus pedestal. The deity in question can be assigned to 10^{th} century AD on the basis of iconographical features. The original temple has gone out of its existence and the defaced mutilated sculptures of **Ganesh** and Madiracharini are lying outside.

Gajrajpur Medieval Radha Madhava temple : (Jagatsinghpur)

The temple of **Radhamadhava** stands near the left bank of **river Devi** at the village known as Gajarajpur. A very beautiful image of **Krishna** made of chlorite stone standing in **tribhanga pose**

and holding Vamsi is installed along with a bronze image of Radha in a temple of about 18th century AD supposed to have been built on the ruins of the ancient monument as appears from the ruins of the existence of the Bhogamandapa and **Natama-ndapa**. Both the **sanctum** and the **Jagamohan** are of Pidha order. A wooden image of **Jagannath** is also worshipped along with **Krishna** and **Radha**. According to local tradition, the image of Krishna was lying for a long time under a tree and subsequently was removed to the place where he was worshipped along with the bronze image of Radha and popularly called as Radha Madhava. The **Garuda** is installed inside the Jagamohan.

Siddha Baranga Sanctum :

The sanctum is located in village Purnagrama, three kms from Jagatsinghpur town. One km from Charipolia square. It was established by **Sidha Baranga Gosain** who was a main disciple of Sishu Ananta, one of **Panchasakhas** of 15th century. In this sanctum Lord Jagannath, Subhadra, Balabhadra, Vimala, Mahadev and Hanuman are worshipped.

A great festival is held here on **Margasira Sukla Chaturdashi.** It is believed that on this day Baranga Gosai got *'Siddhi'* and Lord Jagannath was enshrined. **On this day** the sanctum is treated by locals as *Sri Kshetra* and *Prasad* is called *Mahaprasad.*

Gateswar Temple, Bional

The sanctum is located in village Bional, seven kms from Jagatsinghpur town. In this sanctum **Lord Siva** is worshipped. A big pond is adjacent to temple in which the representive image *(chalanti pratima)* plays *chaapa* in the pond. *Enduri Pitha* & *Rasabali* are the main offerings. The *chalanti pratima* of God visits nearest villages from Sivaratri to Dolapurnima. (Fig. 195,197)

Kanak Durga Temple:

Located at a distance of 8 kms from Jagatsinghpur town on Jagatsinghpur-Jaipur road (on canal bund road after going 4km).

A festival called **Barunei festival** is held here. Those parents who have vowed*(Manasika)* their children sweep village streets come in large numbers. It is a spectacular scene. So also parents vow to distribute sweets if their children start to speak. (Fig. 183)

Kaduapara, Mudupur, Kalyanapur early Medieval sculptures Jagatsinghpur district

The village Mudupur is 5kms

on a metalled road from Dhiasahi, in the district of Cuttack. On the way to Mudupur at the very entrance to the village named Kaduapara Brahmansashana in a brick temple of modern period an eight-handed image of **Marichi** built of sandstone is installed. The **Chariot** is being drawn by **seven boars** and the charioteer seated is a female figure. The image may be assigned to 8th–9th century AD. In the middle of the village a beautiful image of **Uma-Maheswara** built of chlorite stone and probably belonging to 10th – 11th century AD is being worshipped in an open air platform.

In the village Mudupur near a big pond and under a tree, an image of **Avalokiteswara Buddha** has been placed. The right hand is Varada Mudra while the left hand is broken from the arm. Lotus stem comes out from the left arm. The image is defaced and wears **Karna Kundala**. Three **Dhyani-Buddhas** appear on the top and two female attendants appear on either side.

Close to this image is the image of **Manasa** whose arms are broken. Both the images are built of sand stone and may be assigned to about 8th century AD. These three images are lying under a tree and are being worshipped as **Kendulai** as per the name of the tree. At the end of the village in a modern brick temple is being worshipped an image of **Manasa**.

Very close to Mudupur is another village named **Chasapara** where in a brick temple of about 16th century AD is installed an image **ten-handed Durga of sand stone**. The Goddess attacks the demon while the buffalo is absent here. The vigorous attitude of the lion has not been depicted and instead it has been placed separately. The image is worshipped as **Narayani**.

The village Kalyanapura is 3kms from Mudupur. The following images have been discovered from a pond and have been kept under a big baniyan tree:

An image of Avalokiteswara: The right hand is in **Varada Mudra** while the left hand holds **lotus bud** with stem. The left attendant holds a **chhatra** and below it, is a male figure seated in **Anjali-Mudra** and looks towards the main image. The image built of sand stone is worshipped as **Vasudev** by the local people.

A male figure with a three-hooded canopy over head sits on a lion in **Lalitasana**. The two hands are placed on the chest holding

something. It has got **Karnakundala.** A lotus stem with bud has been depicted on the left arm. Below the pedestal male and female figures are seated in prayer mood. This image probably is of **Buddhist** group.

The discovery of so many Buddhist images in one and adjoining places suggest that influence of Buddhism of **Vajrayana** sect flourished during the **Bhauma supremacy** in Odisha.

Alaka Ashram at Jagatsinghpur:

Two historic Ashrams where freedom fighters met to discuss ways to get our country rid of British rule are **Alaka** and **Tari.** These two Ashrams provided shelter to freedom fighters. The freedom fighters were Nabakrushna Chaudhury, Malati Devi, Sudhir Ghosh, Gaurang Das, Jatiya Kabi Birakisor Das, Pranakrushn Padhiary, Gobind Mohanty and several others. (Fig. 181)

Somanath Hat at Chatara:

Here is **Somanath Hat** where weekly market two days i.e. on Tuesday and Saturday are held. This historical market started on 16th June 1890. The land area of the market is nine acres benefitting six thousand people of six Blocks. The market is named after the name of the deity nearby. Since 1892 i.e. after two years of starting of the market **Makar Sankranti festival** is observed here near the deity **Somanath.** For three days all are allowed to see operas freely. The *mela* continues for a week. (Fig. 172,180)

Gada Kujang:

Gada Kujang of Ersama Block is famous as **Suvadra Khetra.** Here the Lords Jagannath, Suvadra and Balabhadra are known as **Kunja Bihari.** On *Asadha sukla "Trutiya"* the representative God Kunja Bihari goes in car festival in a single chariot. Only when message comes from Puri that the Trio have reached Mausima temple, the car festival of Kunja Vihari starts.

The Jagannath temple administrative committee of Puri has declared in 2009 this sanctum "as one of the **Leela Kshetras** of Lord Jagannath of Puri".

The epic goes that in 1567 when the last independent king of Odisha died in a war with muslims, the image of Jagannath was saved and kept here by a famous devotee **Bisar Mohanty.** (Fig. 185)

Kujang-Balitutha : Bedimath

Bedimath is located in Chauta

Gram Panchayat of Ersama block. The site is full of natural scenery pregnant with deep forest. Here **Gadi Brahma** is worshipped and *Sadhu Sanyasi* (hermits) were staying here.

During Salt Satyagraha in 1930, the freedom fighters made this site a base and fought from here. Now images of 4 prominent freedom fighters namely **Narayan Birabar Samanta, Durjodhan Patnaik, Jagannath Satapahy** and **Brundabana Patra** are kept. (Fig. 184)

Paradeep:

Paradeep is on the east coast of India and 95 kms by road from Cuttack. It is 210 nautical miles south of Kolkota and 260 nautical miles north of Visakhapatnam and is the first major port in the east coast of India to have been commissioned after independence of the country. Paradeep is well-connected with all the major places of the State by road and is also served by a railway line from Cuttack on the East-coast Railways.

Paradeep seems to have derived its name from the sage **Parasara** who is said to have installed the image of **Vasudeva**, worshipped by the local people. The image is found within a dome-shaped shrine which is an image of **Avolokitesvara**, seated on a pedestal. Iconographic peculiarities and artistic finish of the image give the impression of it belonging to the 10th century AD. Buddhist relics found at **Tarapur**, **Kundesvara**, **Marichpur**, **Nasikakotian** and **Mudupur**, all located in the neighbourhood of Paradeep, indicate that the place was once a prominent **Buddhist centre**.

In 1960, the Intermediate Port Development Committee recommended to develop Paradeep into a fair-weather lighterage port with a capacity of 5.5 lakh tonnes per year. In the Third Five-year Plan, it was contemplated to develop Paradeep as an all-weather intermediate port. In 1962, the State Government started work accordingly on the basis of the report prepared by Messrs Rondel Palmer and Tritton of United Kingdom with a provision of one iron berth to accommodate 60,000 DWT ore carriers, 2 dry docks, a slipway and a marine workshop. The project, which started in November 1962, was opened to traffic in November 1966 within a span of four years. Once a marshy and swampy region, Paradeep now wears a bright and busy look with developmental activities and has

undergone remarkable transformation. It has the credit of being the deepest sea Port in Asia. (Fig. 186,187)

Paradeep Garh:

During the late medieval period, the **Sandharaja family** ruled this area with headquarters located at **Paradeepgarh**. The ruins of this fort can be seen at a distance of 8 kilometres from the port complex. The present dilapidated palace of the Sandharaja family contains several archaeological relics in shape of stone sculptures, brass idols, old bricks and cannons. The ruling family constructed a temple at this place for worshipping their tutelary Goddess **Kanaka Durga**. The **Pareswara temple**, located at the outskirt of the garh in a village called Nimadiha is built in Pidha order with a pyramidal front. The temple has lost most of the decorative elements which were once depicted on its walls.

Sri Lokanath temple at Paradeep Garh:

In the temple of Siva dedicated to **Sri Lokanath,** the God is worshipped as **Vishnu.** This temple is called also **"Hati Mandir"** since the back of the temple appears like back of an elephant. On the temple top there is **Sudarsan Chakra, Garud** in the front of the deity and deity himself is made of Black chlorite stone sitting on the throne. In the upper two hands there is a **mala** and **Kamandalu,** and of bottom two hands one is in blessing posture and the other resting on the throne. There is another image resembling to **Buddha** called **Avalokitaswar.** *Parswa Debatas* are Radha Krushna, *Anthua Gopal,* Sivaling, Bajrakali and 4 nos. of Nandak Khadga where ten incarnations of Vishnu are worshipped. Here all the rituals of Vishnu including Akshaya Trutiya and Dola are celebrated. Archaeologist opined that deity Lokanath looks-alike Buddha. The idol of Boddhisatwa is worshipped under the mistaken identity of Siva eversince the temple was consecrated here. Official sources say that Buddhism flourshed in the locality centuries ago. Because of this, many Buddha idols find their way into Hindu temples after the destruction of Buddhist monasteries.

Buddhism disintegrated during the 12th century AD, when Hindu kings of Kalinga installed some of the scattered Buddha idols in Hindu temples. Archaeologists argue that it is difficult for a common man to distinguish bewteen a Buddha idol and a Hindu idol as

Hindus ritually apply vermilion and sandalwood pastes on the stone sculpture.(Fig. 189)

Paradeep Beach:

A major port of Odisha, Paradeep also boasts of a fine beach where visitors can easily spend a couple of hours soaking in the sun or frolicking in the lovely blue waters.(Fig. 188)

Parahat early medieval Durga Temple, (Jagatsingpur):

The **Bhagavati** temple is located in the village Parahat under P.S. Balikuda in the district of Cuttack. On the ancient ruins stands the present temple in which a beautiful image of **Dasabhuja-Mahisamardini-Durga** worshipped as **Bhagabati**. In her five right hands she holds **trident, khadga, chakra, bana** and **pasa** while in her five left hands she holds **khetaka, ghanta, parsu, dhanu** and **purnachapa**. The demon Mahinsasura is depicted as coming out from the body of buffalo. This is one of the Pithas in Odisha where **Dasabhuja Mahisamardini-Durga** is worshipped as **Bhagabati** according to Tantrik rites. Inside the Jagamohana of the temple these two images of **Vishnu** as described below have been kept:

Vishnu: Upper right hand holds **Chakra**, lower is broken from **elbow**, Upper left hand holds **Sankha**, lower left hand holds **Gada**.

As per the above description these above two images are identifiied as **Vasudeva** in view of their iconographical characteristics. The side deities of the temple are **Astabhuja-Mahisamardini-Durga**, in the west, **Parvati** in the north and **Nrutya Ganesh** in the south. This dancing figure of **Ganesh** is very rare in iconography and this sort of eight- handed **Ganesh** is also unique. The upper right hand and the upper left hand hold a snake which passes over his head. One of his right hands is depicted in dancing Mudra. In the remaining hands he holds **Sankh, Mala**, **sweets**, **Jackfruits** and other indistinct objects.

Towards the north-eastern corner of the temple is a stone pillar of the size of 3ft in which mutilated inscriptions consisting of four lines have been engraved. Palaeographically this unpublished inscription can be assignable to 9th – 10th century AD when the Somavansis were ruling in Odisha.

Sarala Temple:

Located in Kanakapur of

Jhankada Pargana, 50 kms east of Cuttack town. The shrine of Goddess **Sarala** was built on the ruins of an earlier temple which was destroyed by the Muslim invasion during the reign of Aurangzeb. The site of the ruins of the original temple, as indicated by the local people, situated in close neighbourhood, indicates that it was built sometime in the **Bhaumakara** period.

The image of the Goddess is eight-armed, in fighting posture with the demon king **Mahisasura**, holding the gaping mouth of the demon in one hand and in the other **seven hands** she **brandishes** weapons and a long-bell. Lion, the mount of the Goddess, attacks the demon.

Sanctum of Maa Sarala is one of the 108 ***Sidha Pithas as*** described by Vyas Dev. The temple complex is built in 3 parts, i.e. Viman, Mukhasala and **Mohan**. In **Mohan** there is painted a figure of lion, the "**Bahan**" of Devi. The **Parswa Debatas** are **Kali**, **Ganesh**, **Laxmi**, **Hanuman**, **Nabagrah** and *estadevi*. **Siva**, **Jagannath**, **Suvadra** are also Parswadevatas and worshipped separately. There is a tank here in which the Goddess plays "***chap***" (Boating) in 21-day- long **chandan festival**. Since 1948 animal sancrifice here has been stopped. On **Mahastami day** traditional *Chuda Bhoga* is offered to the deity. It is made from *Chuda* (flattened rice) of new paddy, molasses, coconut,ghee and spices.

The place is also famous as the birth place of poet **Sarala Das** belonging to 15th century AD. His oft-mentioned native place **Kanakavati Patana** is now known as ***Tentulipada***. A religious establishment, known as **Muni-Gosain Math**, marks the traditional spot where he composed his works. It is within a very short distance from the village Jhankada. The poet was a great devotee of Goddess Sarala and his works have been attributed to the grace of the Goddess Sarala. Sarala Das is generally recognized as the maker of Odia literature, creating a perennial fountain of literary forms and traditions with distinct characteristics of their own, that has come down to posterity as an ever-widening stream. Three of his epics, the **Vilanka Ramayana**, the **Mahabharata** and the **Chandi Purana** are widely read, and of them the Mahabharata, his magnum opus, is a new creation analogous to Kalidasa's **Raghuvmsa** and is distinctly original. In Odisha, uptill his time, all religious texts were composed inSanskrit. Sarala Das first broke this tradition in

Odisha and wrote them in the regional language. After him all poets shook off their prejudice against the Odia literature and conjointly contributed to its growth.

People assemble here to observe the death anniversary of the poet on the **seventh day** of the **bright fortnight of Magha** (January – February). (Fig. 191, 192, 193)

Tanara early medieval sculptures :

The ancient site of Tanara under P.S. – Tirtol is 12 kms from Ersama and is situated on the Naruamulsingh RD road which takes diversion from the main Ersama-Manijanga road at Narua. The Tirtha Matha at Tanara is a store house of sculptures mostly dedicated to **Vaishnavism**. These sculptures are as follows:

1. Swatandava image (3' x 1'6") – It is eight- handed. The objects held in three right hands are most indistinct. In one right hand he holds a Danda, the four left hands are shown as holding the dead body of Andhakasura, an round object, a Danda and the other hand rests on a devotee.

2. Dasabhuja – Mahisamardini – Durga – (2'. 3" x 1'. 6") Out of five right hands, four are broken from the elbow and in one hand she holds a chakra. In the left hands she holds Dhanu, Khadga, Gada and the remaining hand rests on the head of the Mahisasura. The demon Mahisasura is depicted as coming out from the body of the buffalo.

3. Astabhuja-Mahisamardini Durga (4'.6" x 2'.3") – In her four right hands she holds Khadga, Sara, Trisula, Mala while in four left hands she holds Chakra, Dhanu, Passa and the remaining hand is placed on the head of the demon coming out from the body of the buffalo.

4. Mangala (2'.9" x 1'.6") –In her right hand she holds Khadga, Sankha, Mala and the other right hand is shown inVaradamudra. In her four left hands she holds Khetaka, Dhala, Mala and Sankha. The deity seats in Lalitasana and her right leg rests upon a lion. She may be identified as Astabhuja-Mangala.

5. Dasabhuja-Chamunda (3' x 1'/6") – She holds a snake

both in her upper left and right hands which passes over her head. In her right hands she holds Dambaru, Chinnamastaka and other indistinct objects. In her remaining four left hands she holds Khetaka, Raktapatra and other indistinct objects.

6. Mandira Charini (1'.5" x 1'.3")

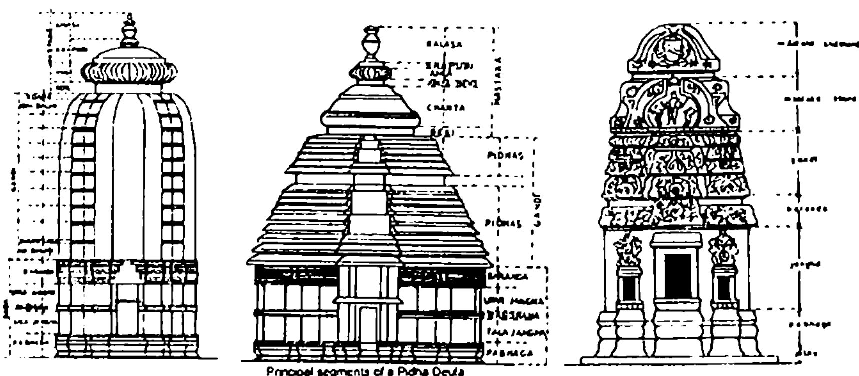
7. Ganesh (2'.3" x 1'.6")

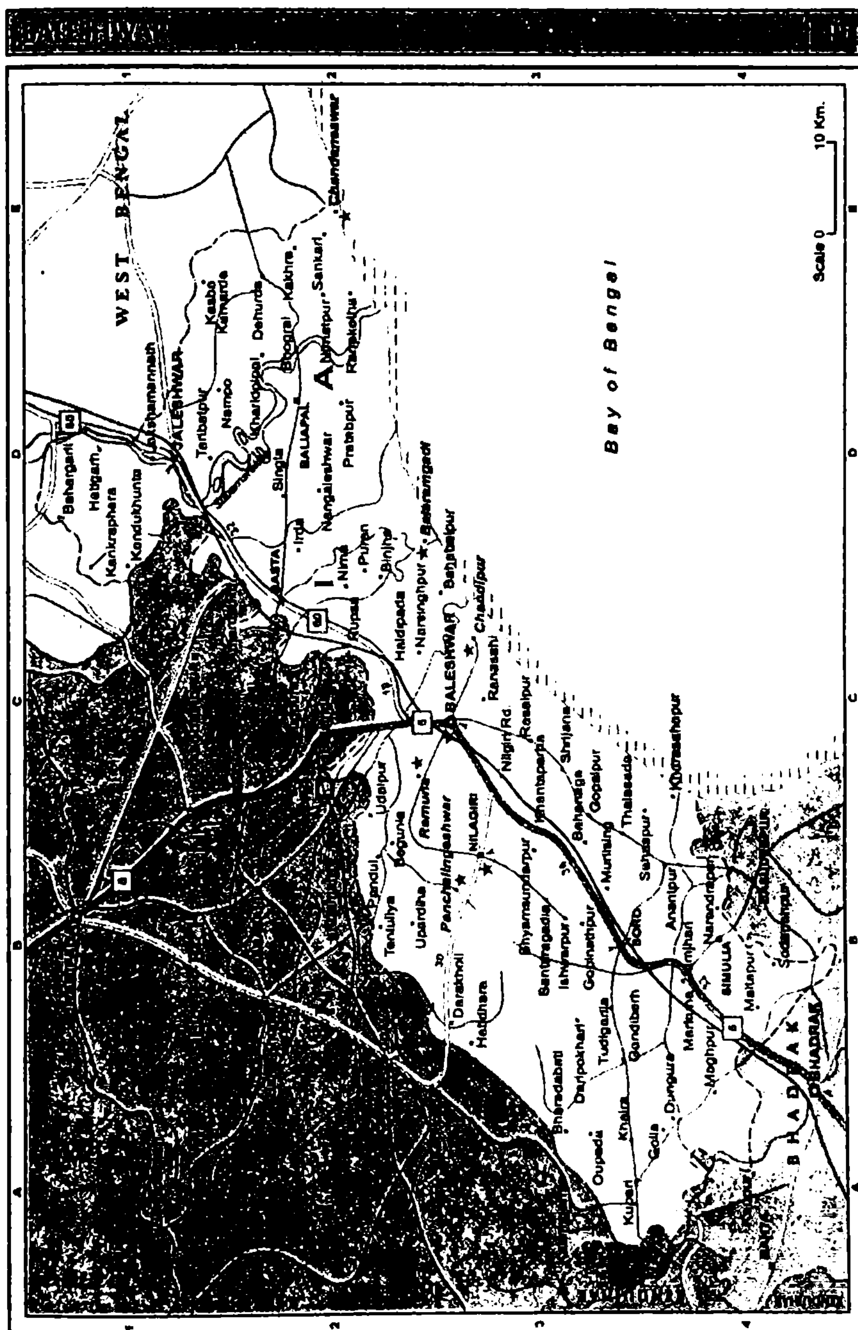
8. A Sivalinga is worshipped as Vanesvar inside a thatched house.

Dhyanakud Pith (Biridi, Jagatsinghpur) :

Dhyanakud is situated in village Hajipur of Biridi Block under Jagatsinghpur district. All the **Panchasakhas** of 15th Century namely **Balaram Das, Jagannath Das, Achyutanand Das, Jasobanta Das** and **Sisu Ananta Das** could see God praying at this place, as the legend goes. Around the sanctum there are temples of Astasamvu or **Kadambeswar,** Radha Krishna temple, Maa Banadurga Sanctum. The site is very attractive due to trees and plants. Its heart- touchig environment attracts the tourists. (Fig. 193)




Principal segments of a Pidha Deula



WEST BENGAL
Bay of Bengal
BALESHWAR
Scale 0 10 Km.

Balasore District
(Undivided)

Balasore

Bhadrak





Introduction:

A coastal district on the north- eastern Sea board, Balasore has the distinction of having been called the Granary of Odisha with stretches of green paddy fields, a network of rivers, blue hills, extensive meadows and extraordinary beaches. It is crisscrossed with perennial and estuarine rivers because of their proximity to the sea. Balasore town is the district headquarters. It was once occupied by the French and the Dutch.

Anapal:

Anapal is situated on the southern bank of Nalia, a Branch of the river Salandi, at a distance of 9.6 kms from Bhadrak town. The place is important for the deity **Lord Ananta**. A canopy of **seven-hooded snake** is found over the head of this image. Of the four hands of the deity, the upper right hand holds *akshamala* and the lower left hand rests on an at-

tendant. Two other hands of the deity have been mutilated. The two female attendants are carved on the sides of the deity. The figure of Lord Ananta which was originally built in dark chlorite stone has lost much of its original colour due to the exposure. The image has been installed on a masonary pedestal.

Apanda:

Apanda is a village in Bant Community Development Block of Bhadrak subdivision. It is situated at a distance of 23 kilometres from Bhadrak town and approachable by an all- weather road. It is 2 kms from Bant.

The village is known for its beautiful **Buddha image** in **Dhyanamudra** pose placed on a raised platform made of laterite stone. The image measures 5 feet 6 inches in height and 2 feet 8 inches in breadth. In Odisha, this type of Buddha image is rare on account of its iconographical features. It is declared as a protected monument by the Odisha State Archaeology, Bhubaneswar.

Besides, the village contains the temples dedicated to **Basuli, Swapneswar Mahadev, Gopal Jeu, Shyamasundar Jeu and Mangala.**

Aradi:

Aradi is situated 2.5 kms north of the Baitarani in Chandbali Tahasil. It is 11 kms from Chandbali. From Chandbali one can go to Aradi by country boat or motor lunch through the river Baitarani. A road has been constructed from Bhadrak to reach Aradi (distance 37 kms) by regular bus service. A Panthasala has been constructed to cater to the needs of the pilgrims by the Tourism Department, Government of Odisha.

Aradi has earned the distinction of a religious centre due to location of the famous *Akhandalmani Siva temple*. The temple is situated in a picturesque spot on the bank of river Baitarani. The Vimana as well as the Jagamohan of the temple are of recent built. Both the structures are designed as *pidha* temple and thickly plastered. The Bhanja rulers of the ex-estate of Kanika has constructed this religious shrine. It is believed that people bitten by snake will recover if brought to this holy place. On the day of **Sivarati,** a large festival is held here and thousands of pilgrims congregate for worshipping Lord Siva. A big *Mela* is held on the occasion where shopkeepers do brisk business.

The number of pilgrims coming to this place increases in the month of *Baisakh* (April-May) when many devotees come for a holy ablution of the deity. Besides, regular assembly of devotees takes place everyday specially on Mondays. (Fig. 1,2)

Abhana:

Abhana is a village in Soro police-station, 19.2 kms, from Bahanaga railway station. In 1981, the place came to prominence when the students of Belabhumi college cleaned the debris around the **Brahmani temple** of the village. The Brahmani temple complex was built in laterite stones in *Khakhara* design. The dilapidated *Jagamohan* of the temple under the debris was exposed upto plinth level only after the excavation of the site. The lintel of Brahmani temple preserves an inscription which palaeographically can be assigned to the Bhaumakara period. The remains exposed during the clearance include two images of *Mahisamardini Durga*, a *Saptamatruka* panes, figures of *Ganesh*, *Parvati*, *Boddhisatva*, *Jaina Tirthankaras* and terracotta tablets depicting Buddhist **dharanis**. Such seals containing *Buddhist dharanis* are also found in different places of the village during agricultural operations, construction of houses, digging of wells, etc. This indicates that there was a **Buddhist Vihar** at the place which was subsequently changed to a Brahminical site. The presiding deity, Brahmani, widely acclaimed by the local people is actually a **Chamunda** image of the **Saptamatruka** group. The figure is visible only from neck portion upwards and the four hands. The lower limb of the figure is under the ground. The archaeological remains are preserved in a room of the Belabhumi College at Abhana. There is a short inscription on one of the stone sculptures preserved here.

Ayodhya:

Ayodhya is situated in Nilagiri subdivision at a distance of 10 kms from Nilagiri town. It is practically surrounded by rivers, Gharghara flowing in the east, Sona in the north and Sindhu in the west. At Ayodhya there are vast ruins of an old township where there were a large number of Hindu and Buddhist temples. But not a single shrine is there with its former grandeur. From the inscriptions on the images, the date of Ayodhya can be assigned to the 10th centrury A.D., if not earlier.

The presiding deity of Ayodhya was ***Marichi***, and this

Goddess is worshipped here even today in whose honour a festival is held annually during Durga Puja (Dasahara). The huge mass of architectural ruins indicate that the original *temple of Marichi* was a very large one and it was situated in the centre of not less than one hundred shrines scattered all around. Some Matruka images, such as, *Manjusri*, *Lokeswar* and *Tara* have also been found from the debris. The images of *Manjusri*, Lokeswar and Marichi found here are great treasures of Buddhist art, and these three combinedly convey the intensity of religious feelings of an age when the Tantric worship was in ascendency. Besides, the *Tara* images of *Ayodhya* are most remarkable for their size, artistic beauty and grandeur. The image of *Vajra Tara* inside the modern temple of *Uttareswar* is a rare specimen of sculptural art in India.

A group of new temples, namely, Jayadurga, Bateswar, Dakshineswar and Maninageswar have been constructed by one Bhanu Khuntia. Except the Jayadurga temple, Siva Lingas are worshipped in other three shrines. The larger shrines are constructed in Rekha style while the smaller ones represent pidha order. All of them are thickly plastered with lime mortar. The sixteen- sided monolithic pillar installed in front of Jayadurga temple was brought from another site of the village. In the sanctum of the *Jayadurga* temple besides the image of *Marichi* there are beautiful figures of *Manjusri*, *Lokeswar* and *Bartali*.

The three-faced and **eight-armed Marichi** image stands in Alidha pose on a chariot drawn by seven pigs. The effigy of *Dhyani Buddha Vairochana* is depicted on the crown. Attributes like Tarjani, thread, needle, Vajra and arrow are shown in the hands of *Marichi*. A series of devotees are noticed on the pedestal. The image is 1.0668 metres (3.6 feet) in height, and the popular Buddhist formula **Ye dharma hetu**, etc., has been inscribed on the slab in the character of 10th century A.D. indicating that the antiquities of the site are assignable to the period.

The *Manjusri image* is kept to the right of the Marichi figure. The God is two-armed and placed on a lotus pedestal in a graceful *Tribhanga* pose dressed in princely attires. Sudhan Kumar with manuscript and *Yameri* riding over a buffalo are carved on the right and left of the image respec-

tively. A beautiful *Torana* with *Gajasimha* motifs at the base and *Kinnaris* at the both ends of its architrave and *Vidyadharis* holding garlands in hands are carved while a group of devotees in kneeling pose with folded hands are represented below the lotus pedestal of the God.

The image of *Padmapani Avalokiteswar* is installed to the left of Marichi figure. This two-armed figure is carved in the conventional pose at a double-petalled lotus pedestal below where a series of devotees in kneeling pose are seen.

The image of *Bartali* is kept on the floor of the sanctum. The people wrongly identified this image with *Varahi* for its sow like face. But in actual practice *Bartali* is one of the four attendants of *Marichi*, the other three being *Badali*, *Barali* and *Barahamukhi*. This particular image of Bartal is four-armed and three-eyed. It stands in Alidha pose on a well - decorated lotus throne.

In addition to the four images described above, a few other images of miniature size are fixed in the niches of the walls of the Jagamohan. The image of *Gajalaxmi* is carved on the entrance door. An image of Buddha in ***Bhumisparsa*** mudra is kept on a niche of the wall to the left of the entrance door.

In the sanctum of the *Bateswar temple* is found a *Siva Linga* within the *Saktipitha*. In the *Maninageswar temple* are kept two **Jaina images of Risabhanath and Ambika.** A beautiful image of Parswanath of chlorite stone is found resting at the outer wall of the temple. It stands on a double-petalled lotus pedestal with a canopy of seven- hooded snake overhead. The other notable features of this Tirthankara are the two chauri- bearers, the Astagrahas, trilinear umbrella, Kevala tree and the *Gandharvas* holding garlands and playing cymbals. A number of beautiful sculptures are in possession of the private people of the village of which the images of **Tara**, a headless Budha figure, **Parswanath** images, the figure of **Ambika**, a remarkable **Jaina Tirthankar** image of **Mahavira** and an image of **Radha-Krishna** are notable. The Odisha State Archaeology, Bhubaneswar have erected an archaeological shed at the site. (Fig. 3,4)

Badagan:

The village Badagan is situated at a distance of about 8kms from Soro in Balasore subdivision.

The annual car festival held here attracts large number of people from the neighbouring area. The *Baseli* temple located here is a modern temple without any architectural design. The presiding deity of the temple is identified with *Vajra Varahi* of the Tantric Buddhist pantheon prevalent in Odisha in early mediaeval period. Local people worshipped this deity by mistake as *Baseli Thakurani*. Besides the presiding deity, the figures of a ten-armed *Mahisamardini Durga*, Astika-Jaratkaru and a stone slab containing ten lines of an inscription in proto-Oriya script are found in the premises of the temple. The remains of a fort are noticed in the adjoining area of the village. Large-sized old bricks and stone slabs are lying scattered in and around the fortified area. It is locally believed that the fort was erected by Lord Ramachandra during the period of his exile (*Banabasa*). But the date of the fort can be assigned to the 8th century A.D. on the basis of the evidence available from the remnants of the fort.

Balaramgadi:

Balaramgadi is a village in Balasore subdivision, situated 14.5 kms. east of Balasore town on the mouth of the river Budhabalanga. The village formerly contained an English cloth factory. The village was destroyed by the cyclone of 1831. Since then it never regained its old prosperity.

Balaramgadi Beach :

The confluence of the Budhabalanga river with the sea at Balaramgadi, located two kilometres from Chandipur, presents visitors a scenic view as well as fishing and boating facilities. (Fig. 5)

Balasore:

Balasore, situated in the right bank of the Budhabalanga river, is the principal town and administrative headquarters of the district.

The town contains several objects of antiquarian interest belonging to the Hindu, Muslim, Maratha and British periods. A tradition is current that the capital of the demon **Banasura** was established somewhere near the old town of Balasore. A great devotee of Siva, he installed 5 *Lingas* around the present town. The *Sivalinga* bearing his name was installed in a temple in the eastern boundary of the town near the Farasidinga. The original temple was destroyed and on its foundation a new temple has been constructed. Besides the Baneswar

Linga, there is another *Linga* in the town dedicated to *Jhadeswar Mahadev*. The temple built for this deity was completely dilapidated. The modern temple built on the foundation of the earlier one has also developed cracks due to growth of vegetation and lack of preservation. A peculiar phenomenon associated with this Linga is that when milk is poured over the Linga it turns as clear as water.

The *Jagannath temple* of the town is believed to have been constructed by Mayur Pandit, the last Maratha Faujdar during the years 1800-1803 A.D. The *Shyama Sundar temple* is located close to the **Christian cemetery** of Barabati area of the town. It is one of the leading Vaishnavite shrines of the town and is greatly attended by the devotees. The temple complex comprising the main shrine, Antarala and pillared Mandapa appear to have been built in *Gaudiya* style of architecture and thickly plastered with lime mortar. The *mandapa* roof is supported by 12 pillars. The roof is formed of a series of inter-connected domes. The inner walls of the Mandapa are represented with panels depicting the scenes from the Bhagavata Purana in stucco and bright colours. The *Rasamandapa* is located to the west of the main temple. The topmost part of this Mandapa is adjoined with sixteen miniature temples arranged in two successive tiers. The *Garuda pillar* is erected to the south of the front apartment. The *Chandi temple* as well as the other miniature shrines in the premises are all built in bricks.

At Balighat there is a beautiful *Jaina image of Ambika*. This image was brought from a village situated near Sergar. The image is carved in *lalita* pose seated under a mango tree. She carries a baby on her left lap.

The image of *Uma-Mahesvara*, *Yamaraj* and the figure of a dancing girl are located under a tree at Manikharhba in the old town area. *Ruins of a Stupa* called *Ushamedha* in Sunhat area of the town is traditionally associated with the spot where Usha, the daughter of Banasura united in marriage with Aniruddha. A stone bridge known as the Maratha bridge on the third kilometre of the Khirachora Gopinath Mandir road to Remuna is believed to have been built by the early Hindu rulers of Odisha. Another object of interest in the town is the tank called *Killa pokhari*. Formerly, there was a big fort ascribed to the Muslim period within which the tank was situated.

In former days there was a fountain connected with this tank, traces of which are still extant. According to local tradition this tank was constructed by orders of Muslim Subedar Taqui Khan for use of the ladies of his harem.

The Juma Masjid of the town was built under the orders of emperor Aurangzeb. The three domes and the corner minarets of this mosque represent true characteristics of Mughal architecture. The Qadam Rasul or the *Bhuja Khia Pir* near Sunhat area was erected during the time of Taqui Khan. It contains a tomb. The edifice has been so named because a stone with footprints of the great Prophet Muhammad is fixed in one of its walls.

The *Christian cemetery* located in Barabati area of the town is another centre of attraction. The memorials erected here were greatly mutilated. Several of these have been damaged and from others, the brass and marble plaques containing the names of the deceased persons have been removed by miscreants. The oldest memorial (cinotaph) of the place was erected in 1684. Of a later date is the memorial erected in 1886 to the memory of *Henry Ricketts*, one of the first and ablest Collectors of Balasore, with an inscription recording the fact that he served for twelve years in Odisha and that ***he never forgot Balasore nor the Ooreas.*** The area has now been overgrown with wild bushes. The names of *Thomas Betts*, *Margreto Isabella*, *Alfred Bond*, *Captain Francis Wallwer* and *Laura* (the beloved sister of W. S. Dicken) are still to be found at the place.

In the premises of Fakir Mohan College is noticed a huge image of *Padmapani Avalokitesvar* and two images of *Kartikeya* and *Lakulisa*. The *Avalokitesvar* image, though damaged, still displays the conventional attribute of lotus in the left hand. The *Kartikeya* image is found seated on his mount, the peacock. The *Lakulisa* image is seated in *Yogasana* pose on a lotus pedestal. He carries a club on the left hand and displays *Dharmachakra Pravartana Mudra* against his chest. All the three images are built in chlorite stone.

A museum has been established in the **Santikanan** area of the town by the Department of Culture, Government of Odisha and is placed under the supervision of Odisha State Museum, Bhubaneswar. The museum is oc-

cupied with stone sculptures associated with all major cults of mediaeval Odisha. The cult icons include *Mahisamardini Durga*, *Vishnu*, *Manasa*, *Saptamatruka*, *Gopinath*. *Ganesh*, *Yami*. *Avalokitesvar*, *Risabhanath* and *Boddhisattva*. In addition to these incons, broken door-jambs of ancient temples, fragments of a few scluptures and an iron anchor have also been preserved in the museum. There is an inscription in the museum at a door lintel containing *Saptamatiuka* figures in a standing posture. It was originally found from a ruined temple of Soro in the district. Here one can see the statue of **Fakir Mohan Senapati**, a great litterateur of Odisha. (Fig. 6,7,8,9)

Bhujakhia Pira :

Located in the heart of the town, **Mazzar** wears a festive look every Thursday when hundreds of people from both the communities throng the place to offer prayers. The Pir commands a huge following among the members of both the communities, his appeal cutting across the barriers of caste, creed and colour. People from far off places come here to seek the blessing of Baba whose spirit permeates the premises. Legend has it that Aasthana Sharif Hazrat Pir, who came to India (Odisha) in 16th century, had devoted himself to service of mankind. About four centuries after his demise, people still remember his pioneering effort to serve the victims of cholera in this area. Bhuja (puffed rice) being his favourite food, he came to be known as **Bhujakhia Pir.** He breathed his last under a *Neem* tree where he used to meditate and sit for hours together. The Mazzar, which came up under the tree has remained a place of worship for the last few centuries. Thousands of devotees from various parts of the country flock to the Mazzar during the annual **Urs** ceremony to pay their obeisance. Devotees offer *Bhuja* (puffed rice) and *Chaddar* at the shrine. History says that Pir Baba had come from Arab via West Bengal (Burdwan) along with his four brothers. While a shrine devoted to one of his brothers is located in Khurda, two others are elsewhere in the country. (Fig. 10)

Brahmo Mandir:

The ***Mandir*** was established in 1868 by Fakir Mohan Senapati and his four associates namely Damodar Prasad Das, Gobinda Prasad Das, Jayakrushna Choudhury and Bholanath Samantray. First it started in a house gifted by **Raja**

Baikunthanath Dey and this Mandir was built after a site was gifted by the Raja. The construction was completed in 1908. In 1896 a charitable homoeopathic dispensary was started by Sadhu Nandalal Bandopadhyay and it is continuing still. It is the **oldest Charitable dispensary in Odisha.**

Bakreswar:

Situated at a distance of 8 kms from Markona 60kms from Balasore, 30 kms from Bhadrak. This 70ft high temple located in Khaira Block has 200- year- old glory. In the temple campus there are temples of **Maa Parbati, Laxmi-Narayan, Sani and Durga**. There is a baniyan tree which fulfils the wishes of the devotees, as the legend goes. The site is full of natural scenery. It is also a good picnic spot. (Fig. 12)

Birbalabhadrapur Adivishnu:

Located 142 kms from Bhubaneswar and 5kms from Dhamanagar in the direction of vill-Dhenkuti. There is a small temple of *Adivishnu* in village Balabhadrapur. The village carries the name of the General of Ramachandra Bhoi dynasty who established this village. The image is black chlorite stone. (Fig. 11)

Baliapal Jagannath Temple:

Since 1999 when **Jagannath temple** was completed and opened to public at Baliapal, the place is called **Shradha Kshetra**. The trio were in a small temple in Khadagpal near Baliapal. But no car festival was held. Also in the entire north Balasore nowhere car-festival was held. For the first time in 1981 car-festival started in village Khadagpal. To keep the images in a good temple, it was built in Baliapal under the leadership of Jayanarayan Mohanty, MLA at that time. The height of the temple is 62 feet and 22 steps are constructed to reach upto the temple.

Regular rituals as in Puri are observed here. Here in car-festival, ladies only **pull the chariot of Maa Suvadra.** (Fig. 13,14)

Bardhanpur:

The village Bardhanpur is situated at a distance of 11.2 kms from Balasore town. The place is famous for the *Siva temple* of *Maninageshwar* believed to have been installed by *Banasura* of epic fame. But the architectural features of the temple give adequate information that it was constructed in the 11th century A.D by the Bhanja rulers. The original *Maninageshwar temple* was destroyed

by the Mughals during their invasion on Odisha and it was later on repaired by one Bhagawan Das of Balasore town in 9th century A.D. Even after renovation it preserves broad aspects of the architectural design and sculptural arrangements of the original temple. The main temple is *Pancharatha* in design. The *Jagamohan* in front of the temple represents the features of a pidha temple. The *Nabagraha panel* over the doorway of the Jagamohan is wrongly placed during the time of renovation. The doorway leading to the sanctum is made of granite with *Gajasimha* motifs carved below the door jambs and the *Gajalaxmi* figure at the centre of the top horizontal bar displays remarkable sculptural skill and architectural beauty. The door jambs and the the horizontal bar are beautifully decorated with *Naga* motifs, scroll work and creepers laden with leaves and flowers. In the outer niches of the main temple images of **Kartikeya and Parvati** are installed as *Parsvadevatas*. There is also a beautiful sea beach just 2 kms from the temple.

Bhadrak:

Bhadrak is a town and headquarters of Bhadrak district on the bank of the river Salandi. The town derives its name from the Goddess **Bhadrakali**, whose temple stands at 8 kms from the town. It is an important railway station of the district and large-scale transactions are carried on here daily. It is situated on the National Highway No.5. Buses ply regularly from here to different places of the district and to Bhubaneswar.

A large gathering takes place at the temple of *Kali* during *Kali puja* every year which is observed ceremoniously. The temple of ***Sainthia*** in the adjoining village of that name contains a portion of the quilt of ***Shri Chaitanya***, who is said to have left it by the side of the old Trunk Road during his travels in Odisha. It is regarded as the relic of great sanctity by the Vaishnavites.The name of deity is **Sriradha Madanmohan. In the temple there is a strip of bedding of Sri chaitanya**

Bhadrakali:

The village *Bhadakali* is situated at a distance of 8 kms from Bhadrak town. The place is important for the **Goddess *Bhadrakali*** installed in an old temple, recently renovated. The deity is usually kept under coverage of heavy costumes. The Goddess is four-armed, seated in *lalita* pose on a lotus pedestal. Her mount, the lion is placed

on the pedestal. She carries a baby on the left lap and brandishes a sword in one of her right hands. An inscription on a stone slab was recovered from this place which indicates that in the 8th regnal year of Maharaja Sura Sarma, a pious lady named Renghali donated some objects to the Goddess Varnadevati by a special arrangement with *Mahakulapati Agnisarma*. The date of the inscription has been assigned to 3rd century A. D. on palaeographical grounds. It has been preserved in the epigraphic gallery of the Jayadev Odisha State Museum, Bhubaneshwar. The *Jagannath temple* inside the campus of *Bhadrakali* temple has been renovated by the joint venture of the Odisha State Archaeology and the Endowment Department of the Government of Odisha. (Fig. 16,17)

Folk Theatre Moghul Tamsa at Bhadrak:

The play is one of the seven written by Banisballav Goswami in late 17th century, aimed to expose the corrupt practices of Moghul regime and simultaneously to foster Hindu-Muslim brotherhood. The communally sensitive district like Bhadrak where Muslims form half of the populace, the drama serves as a binding force between both the communities. Though Moghul rule in the country was on decline, Delhi was still a stronghold of invaders. Maratha rulers ruled the roost in Odisha and other regions with whose encouragement people were beginning to discard and resist the corrupt practices of the Mughal rulers.

The representatives of Mughal lords used to visit several regions to collect revenues. One such representative, Mirza Sahib came to visit Bhadrak. He set up his court in front of a Siva temple and summoned the local zamindars and jagirdars and asked for their support for entertainment and refreshments. He was provided with rich *'sura' (wine), 'bakri' (goat meat), 'chhokri' (young girls)* and delicious food.

Fakirs and musicians entertained the Mirza with music and song. Petty subjects tried to appease the lords with their small offerings. Meanwhile, the Mirza saw a milk woman and was smitten by her beauty. He ordered his Chopedar (assistant) to persuade the woman to spend a night with him. The milk woman, however, took offence and spurned Mirza's advances. Meanwhile, a messenger from Delhi arrives and informs

the lord that his Begum (wife) has been charred to death in a fire that broke out in his mansion. A dejected and humiliated Mirza returned to the Capital.

Most importantly the play is still being staged in Bhadrak. Different small-time troupes enact the play in several villages in the district. The play still draws crowds and is quite popular among Hindus and Muslims.

Kali Puja at Bhadrak:

Kali Puja in Bhadrak was first celebrated in the temple of Bhadrak. In 1932, a railway employee, after surviving a major train accident, started performing Kali puja. This was later taken up by railway employees and businessmen as a tradition on a large-scale. The *puja* took the shape of celebration when the railway employees and businessmen took part. Currently, **Kali Puja** draws crowds from across the State and outside. The famous black stone *Kali puja* of Bhadrak was started by a South Eastern Railway employee 90 years back.

With organisers trying to outdo each other, artisans from Cuttack and Kolkata were roped in for the elaborate gateways and lavish decorations. The main attraction of the whole affair was the entertainment programmes organised by Puja committees to attract the travellers.

Stalls with handicrafts from Odisha and other States including Andhra Pradesh, West Bengal, Jharkhand, Bihar, Assam and Uttar Pradesh are also a hit among the pandal-hoppers.

Bhimpur:

Bhimpur is situated on the sea- shore at a distance of 12 kms to the south-east of Balasore town. The village is famous for the *Chamunda* image popularly worshipped as *Bhimadevi* or *Kalika*. Most probably the place has derived its name after this deity. The deity is eight-armed and round her neck has a garland of human skulls and on the head, a crown of matted hair. She is seated on a lotus on the prostrate body of an *Apasmara Purusha*. Two elephants have been represented on both sides of the prostrate body.

A few *Jaina Tirthankara* images have been discovered during the clearance of the debris. A beautiful image of **Mahavira** was unearthed from this village and removed to Balasore town by the then Zamindar **Baikunthanath Dey**. Besides, there is another im-

age of Tirthankara which is worshipped as *Thakurani* by the people. This shows that **Jainism** was at one time widely prevalent in the locality.

Heritage *Hata* (weekly market) at Banta :

This weekly market was started in the first decade of ninteenth century, the time when British entered Odisha first. The market was opened by a police officer then.

The *Hata* is located near a tank and held on Wednesdays and Sundays. 1500 to 2000 villagers come to this market for purchase and sale of their commodities. The villages which avail the benefit of the Hata are Adalafaka, Adia, Agarapada, Niloka, Sendhatira, Gobindapur, Kenduapada, Basantia and Hatadihi. At the begining only local vegetable products were sold. **Potatoes and tomatoes were forbidden.**

In the earliest times the selling of commodities was done in exchange of materials. Rice was mainly the medium of sale. Edible oil was measured making it a unit in a bamboo pipe. Due to this *Hata*, people could purchase clothes from weavers, iron equipments from blacksmiths etc. It was the time when a person wants to visit his relatives, there was no quality cloth. Some rich people purchase this quality cloth and keep in their *pedi (basket)*. The needy man to get the quality cloth meets the rich man with presentation of fish and vegetables. When cloth is received it is worn near a pond of the village where he is to go and again exchange near the pond after his meeting is over. Then he returns the quality cloth is returned to the rich man. (Fig. 18)

Satyanarayan Pala festival at village Sentatira (Banta):

The Pala festival is held for five days keeping harmony between Hindu and Muslims since four hundred years. Previously the Palla was held in the month of Asadha (June-July) hoping a good harvest by the blessing of Satyapira. In those days the Palla site was lighted with Masal (Torch). The sitting arrangment was also in difficulty due to rain during the season. So the organising comittee changed the time to Chaitra (March-April), from Asadha. The villages which organise and co-operate for the Palla festival are Phullagadia, Kaharapokhari, Ostagadia, Balipur, Sunagadia, Paradihi, Mohantia, Barapada, Radhanagar,

Charipokharia, Padmapokhari, Sathatira and Sendhatira.

The Palla culture developed during the regime of Emperor Akbar who introduced Din-I-Elahi religion. There after in Odisha, Palla culture developed. Since 1980 a permanent pendal was built replacing the old traditional ***Chhamundia.***

Kasab:

Big images of *Avalokitesvar* and *Buddha* in meditative pose have also been found in village *Kasaba* situated in the neighbourhood of Bhimpur. These figures have been removed later to Balasore town. On the bank of an ancient tank of this village there is a large stone wall and a broken image of **Buddhist *Tara*** which goes to prove that the place was once under the influence of *Mahayana* School of Art. Mounds of earth and many old tanks are seen in various parts of the village.

Kharasahpur Beach: (37 kms from Balasore)

This is one of the beautiful beaches with fishing jetty. It has a small temple of **Mangala** which is a *Saktipitha.*

Saptamatruka Mandir:

Near Bhadrak located at a distance of 4 kms from Bhadrak on the way to Bhadrak-Akhandalamani road at Satabhauni Bazar. Actually the deity is **Sapta Bhawani** which is called *Satabhauni* by colloquial language.

The sanctum has a special greatness. Daily hundreds of people visit here to see the deity. *Makarmela* is an important festival here. Recently a **Siva temple** has been built in the temple premises. In the front of the temple a road passes from Puri to Kolkata which is called *Badadand.* The pilgrims who were going to Puri on this road were taking rest in this sanctum. (Fig. 19)

Chandaneswar :

Chandaneswar is situated in Bhograi police-station of Balasore subdivision. It is 88 kms from Balasore by road. Bus communication is available from Balasore and Jaleshwar. The nearest railhead is Jaleshwar. It is also 8kms from Digha in West Bengal and can be approached by jeep. Situated amidst a beautiful natural setting, the virgin beach of Chandaneswar is a place of attraction for the visitors. One can observe with wonder the glittering glory of the beach at sun-rise and sun-set. On the tranquil beach stands the shrine of Lord

Chandaneswar. During **Nila Parba**, a local festival, which falls in the month of Chaitra (March-April), pilgrims from neighboring places visit the shrine and a great *mela* takes place. On the day of *Sivaratri* thousands of devotees from different parts of Odisha and West Bengal congregate here for worshipping Lord Siva. (Fig. 20)

Chadak Mela:

Chadak Mela is a very big festival at Chandaneswar. Prior to 5 days of Bisuv Sankranti, this *Mela* is celebrated. Lord Siva goes in a big procession to marry **Kamina** where people dressed as **Bhuta, Preta, Jogini, Snake, Lion** etc. go accompaning the groom. In the temple there is resistance by Goddess **Parvati** for this marriage. A reconcilation is done. Siva is allowed to enter into the temple.Kamini is the daughter of a demon(Rakhyasi) who satisfied Lord Siva after a big *Tapasya* and wished to have Him as her husband.Thus goes the locals' belief.

After this the devotees take a dip in **Nila Pokhari** (tank), bring out 2 Ambilwoods which is taken on *Chalanti Bigraha of Siva*. The *Bhaktas* also get their heads shaved (tonsured)before lifting the Ambi wood. The wood is taken into the temple in a procession with Saivite dances. Here there is congregation of 3 lakhs of devotees.

There is a Revenue Rest Shed and a Forest Bungalow. (Fig. 21,22,23,29,51)

Chawmukh and Dagra Sea beaches :

Located 64 kms from Balasore town. Two coastal villages, famous for their beaches attract huge tourists during Christmas and New Year due to its calm and serene atmosphere, long threshes of silvery sands, whistling casurines and red crabs.

Chandbali:

Chandbali is situated in the left bank of Baitarani river, 13 kms west of the confluence with the Brahmani. Chandbali was the most important port of Odisha, though its trade diminished since the opening of the railway. The exports consisted mainly of rice, and the chief imports were cotton twist, piece-goods, kerosene oil, salt and gunny bags.

With the advent of railway and opening of road communication the port lost its importance. Now the major portion of the trade is carried on by Bhadrak railway

station which is situated at a distance of 52 kms Goods are also exported and imported by roadways.

Goddess *Dakesvari* is installed in a temple and is widely revered by the sea -faring people. The image of *Dakesvari* is a representation of twelve-armed *Mahisamardini Durga*. In the premises of the *Dakesvari* temple there are a few archaeological remains including Buddhist *Avalokitesvara*, Jaina *Tirthankara* and *Brahminical* Goddesses.Chandabali is worth a visit to its natural beauty and a tourists' delight lies in the river-ride through motor boats and open country boats to adjacent tourist places including Bhitarakanika, Aradi temple, ancient Rajabati (king's palace) at Rajakanika and Kaliabhanjadiha island. (Fig. 24)

Chandipur

Chandipur is a village in Balasore subdivision on the sea coast about 14·5km. east of Balasore town and 3 kms. from the mouth of the *Budhabalanga* river. For a long time during the East India Company period the European residents including the Collector of Balasore had been in the habit of spending a part of the summer at this place as their summer residence because Balasore town though near the sea, there was and is sensible difference between the climate of the station and that of the sea-shore.

The place first came into prominence in 1894 when the Ordnance Proof experiments of Defence Department opened a sea range here for testing its fire arms on its long levelled coast.The Defence Ministry has installed a Proof and Experimental Station here in 1974 from where Missiles are tested by Space Scientists. (Fig. 26,27)

Chandipur sea beach:

The beach is long and levelled and sea bathing is possible in the absence of surf. This is one of the unique places in the country where the sea water recedes twice a day to a distance of 5 to 7 kms from the sea-shore due to the shallowness of the sea. The open beach without water encourages the tourists to walk into the sea up to a distance of 5 kms Surrounded by casuarina trees it presents a glamourous and scenic view to the tourists. (Fig.28)

Charampa:

Charampa is an important commercial centre of the district and is located on the National High-

way No.5 near Bhadrak. The place has yielded a large hoard of *Jaina images*, of which four have been shifted to the Jayadev Odisha State Museum, Bhubaneshwar for preservation. The site of discovery of these sculptures is located on the eastern bank of the Rahania tank, also locally known as *Barala Pokhari*. It is the largest tank of the area comprising about twenty acres of land which is now filled with weeds. At present there is one ***Parsvanath image*** at the site which represents similar pattern of execution with the other **four *tirthankara images*** shifted to the **Jayadav Odisha State Museum**. A canopy of seven-hooded snake is found over its head.

In addition to the above-noted sculptures an image of *Ambika*, the *sasanadevi* of *Neminath*, is worshipped as **Gramadevati** on an open *mandap* of the village. This image was recovered from the tank during the time of renovation. In the middle of the village there are a number of Brahminical divinities kept on another open *mandap*. The images of *Karttikeya* and *Mahisamardini Durga* of this group are in a fair state of preservation. The villagers worship them under the name of *Pathara Santani*. God *Hanuman* is also worshipped in the Hanuman temple located here.

Dinamardinga and Farasidinga

Balasore, the Headquarters of the district was an important maritime town in mediaeval times through the river Budhabalanga. Some portions of the town were occupied by the French and the Dutch which were named as *Farasidinga* and *Dinmardinga*. The ruins of the foreign possessions still exist. Many tomb stones lie here which have historic values. (Fig. 25)

Dhamara:

160 kms from Balasore. Dhamara is 24 kms downstream from Chandbali on the mouth of the river Baitarani and approachable by motor launch. Recently, an all-weather road (48 kms in length) has been constructed connecting Dhamara with Basudebpur to facilitate transportation of fish from the recently constructed fishing harbour at Dhamara. Being the confluence of river Baitarani and Brahmani with the sea at *Chandinipal* it has a special appeal for the tourist's loving thrill and adventure. Once an important port of Odisha, it lost its importance with the advent of railway and silting up of the river mouth.

Here there is a temple of **Maa Dhamarei**. Its priest is a widowed lady of Dalit caste.As a rule one must be a widowed lady to be its priest. The fishermen community are worshippers. Two are the most important rituals out of many. They are **Madhu Parvan** and **Makar Mela**. In *Madhuparvan Chandipath* and *homa* are done. *Makar mela* is very important which continues for 15 days and a big fair is held. The 55ft high *Dhamari temple* is possibly the highest temple in Bhadrak district. Out of *608 Debis* in Kanika Estate *Dhamarei* is one.Presently, a modern port has been inaugurated by the Government of Odisha. (Fig. 30,31)

Palla Culture at Dhamnagar:

Satyapir Palla of Dhamanagar maintains its uniqueness since the period of Mogul Emperor Akbar when this Palla culture was initiated. The episode of Satyapir written by **poet Karn of Medinapur** is staged by two families of Godipokhari of Bayangdih G.P. As heriditary right, members of the family are sticking to staging of Palla. They were Adyun Saha, Garib Saha, Baru Saha, Heda Saha, Bofati Saha, Khairati Saha and Bala Saha and now Dhani Saha and Sekha Sammat Saha.

The importance of Satyapir is that Palla singer being a Muslim Fakir first prays to the **Pancha Deb of Hindu (Gana, Narayan, Rudra, Ambika, Bhaskar)** as Odia folk art. Then **Maa Bagdevi, Saraswati and Sarala of Jhankad** are appealed.

As a system of worship twelve positions are marked for Panchadev, Pancatir (Sayad, Arapalli, Mahamad, Badapao and Satyapir) represented by *Pan* (betel leaf), betel nuts (*Gua*), raw rice, *Sirini* (a compound made of many edible materials), rice ,banana, and decorated by new cloth and peacock feathers. And next the singer of Palla sings the prayer of Satyapir. From 21st day of a new- born to birth anniversary 16 episodes of Palla are sung. In some cases as per the wish of the family yearwise Palla is staged.

In the 1st year, birth of Narayan, 2nd year birth of Mardagaji, 3rd year marriage of Mardagaji, 4th year Bidyadhar palla, 5th year Siva Panchal, 6th year Laxman Kumar Palla, 7th year Hari Arjun Palla, 8th year Manohar Phasiar Palla, 9th year Ratnakar Palla, 10th year

Sankargodia Palla, 11th year Madan Sundar Palla, 12th year Kathuria Palla, 13th year Sadananda Soudagar Palla, 14th year Durjan Singh Palla, 15th year Avirna Madan Palla, 16th year Swetabasnta Palla are staged. In the troupe there are 5 to 6 co-singers. The main singer, although a Muslim, sings the songs of prayer of Hindu deities. Excluding the main theme the singers also recite the poems / poetries of famous Odia poets. starting from **Upendra Bhanja, Jadumani, Kabi Surya, Radhanath Ray, Golakh Chandra Pradhan** etc.

Dibyabhumi Asram

Located near Tihidi on Bhadrak-Chandabali Road. There is a temple of Jagannath (Patitapaban Mandir),-Samadhi Mandir of Sri Aurobinda, Dhyan Mandir, Aurobinda Integral School and Research Centre. In addition to festive days of Ganesh Puja, Durgapuja, Kalipuja, Gundicha Jatra and some specific dates are observed i.e 1st January (New year's day), 27th January (established day of *Asram*), 21st February (Sree Maa Jayanti), 15th August (Independence Day and Aurobinda Jayanti), November 17th (*Punya Dibas* of Sree Maa), 5th December (*Punya Dibas* of Sri Aurobinda). (Fig. 33)

Gandivedha:

Gandivedha village near Soro was brought to light during the course of recovery of a large hoard of **copper coins**. These coins (147 in number) are now preserved in the **Jayadev Odisha State Museum**, Bhubaneswar. On one side of these coins there is the emblem of a couchant bull and on the other side there is a line of writing mentioning "*Sri Nandasya*". The Odia inscription on a stone image (10th-11th century A.D.) and the Surya image inscription (11th century A. D.) were recovered from this place. Besides, a number of stone sculptures belonging to the Brahmanical pantheon,. viz., *Surya, Ganesh, Karttikeya, parvati, Mahisamardini Durga* and *Vishnu* are found in this village.

Garapada:

Garapada is a village in Basta police-station of Balasore subdivision, situated 24 kms north of Balasore. It contains the residence of a respectable family of Zamindars, the **Bhuiyas of Garapada**, who are said to have, in their possession a copper plate grant of an estate granted to them in 1503 A. D., by *Gajapati*

Purusottam Dev, the area originally granted being 1438 batis or 11395.9859 hectares to Poteswar Bhat. Sarveswar Bhat, the 8th descendant of Poteswar Bhat embraced Islam during the period of Aurangzeb. The village contains the tomb of Hitam Khan Shahid, one of the Muslim Captains who fell here in a battle fought by the invading army. At Ramachandrapur, a few kilometers to the south, there is the tomb of another Muslim Commander, Muhammad Khan Shahid. It was here that Mir Habib, the treacherous Dewan of Murshid Quli Khan (the Mughal Viceroy in Odisha) met his death some years after he invited the Marathas to invade the province. He was charged by Janoi, the Maratha General, with embezzlement during his occupation of the country in 1751, and was made a prisoner in his camp at Garapada. Mir Habib, with a few followers, attempted to escape but was cut to pieces by the guards. The place where Habib's camp was pitched is a small area known as **Habibganj.**

Gohiratikiri:

Gohiratikiri is located at a distance of about 8 kms from Jajpur in Cuttack district and close to Kharipada in this district where a series of *Buddhist icons* datable to the *Bhaumakara* period have been discovered. A large stretch of vacant land has been identified as the battle ground where *Mukunda Deva*, the last Hindu ruler of Odisha, lost his life in 1568 A. D.

Guamal:

Guamal, a village in Tihiri police-station of Bhadrak district is famous for the ***Kumareswar Mahadev*** temple. The temple facing west stands close to the paddy field at the end of the village.

The temple complex consists of a *rekha deul* and an open *Mukhamandap*. The roof of the *Mukhamandap* has collapsed. The approximate height of the temple is 15.24 metres (50 feet) from the ground level. Due to heavy plastering of the outer surface of the temple it is not possible to see the architectural design and the decorative art. A *padukanala*, a large-sized bull and many decorative fragments of the temple are preserved in the premises of the temple area. A large piece of stone depicting a *Gajasimha* motif and another containing an erotic scene are lying near a tree in front of the temple. The inner and outer walls of the Jagamohan preserve figures of Bamana, Baraha, Yama and a few other Brahminical divinities. An

inscription containing three lines on a piece of stone is fixed in the inner wall of the Jagamohan. The door jambs of the sanctum are fashioned with figures of **Ganga** and **Yamuna** on their respective mounts. The temple has been brought under the conservation programme of the Odisha State Archaeology, Bhubaneswar. (Fig. 32)

Huguli:

Huguli is a village in Balasore subdivision, situated 17 kms east of Baliapal near the sea in the extreme north-east corner of the district. It is famous for the ***Chandaneswar Mahadev*** temple built in Gaudiya style with a series of dome-shaped chambers. The Zamindar of **Panchagarh** took initiative and built the present shrine with financial assistance of the local people. This deity is widely revered not only by the local people but also by the devotees of the neighbouring villages of West Bengal. During the later half of the *Chaitra* month (March-April) large number of devotees flock to this place to become *Bhoktas*. They observe serious penance for the whole period with the hope of getting children and for being cured from chronic diseases. A large Yatra, called ***Chadaka***, is held here annually during this period.

Inchudi:

Inchudi is a village, situated 19 kms from Balasore town. It is famous for the historic **Salt Satyagraha** of 1930. It is said that the success of mass civil disobedience against Salt Laws occupied the second place in India after *Dandi in Gujarat* where *Mahatma Gandhi* himself led the movement. The participation of several women in the Inchudi campaign and the spread of the campaign to other places in the coastal belt of Odisha were regarded by the then Congress High Command as the highlight of the movement.(Fig. 35)

Rakta Tirtha Iram:

Iram lies on the coast of the Bay of Bengal and two rivers Gamei and Kansabansa, meet the sea at this point, forming a kind of island. with water on three sides. Iram is thus very well protected, but it is just as difficult for people to get out as to come in.

On the 28th of September, 1942, a group of freedom-fighters who were trying to force the British to get out of India through an armed revolution, were holding a

meeting in an open field in Iram. A huge crowd had collected. Suddenly, at about 6.30 P.M, a police force from Basudebpur, led by a Deputy Superintendent of Police Kunjabihari Mohanty, crossed the river Gamei in boats, entered Iram and started firing on the crowd. There was panic; the crowd scattered and tried to escape, but there was no escape. Within minutes, 28 people had been killed and 60 seriously injured. Iram came to be known as **Rakta Tirtha**. This has earned a place of pride in the history of India's Freedom Movement. (Fig. 36)

Jaleswar:

During Afghan rule Jaleswar was in Medinapur district and was one Sarkar for collection of land revenue. Jaleswar was taken control by Moghuls after the war of 1592 which took place in the neighbourhood of this place. Here there are remains of a fort extended over 8 Sq. miles. Temples dedicated to Lord **Jagannath, Satyanarayan and Goddess Kali** are here. Poet of ***Rasa Kallol, Dinakrushna Das*** belongs to this place.

Jayarampur:

Jayarampur in Bhograi police-station of Balasore subdivision came into prominence in 1960 by the discovery of a copper plate inscription of ***Maharajadhiraja Gopachandra***. The **copper plate inscription** was discovered while excavating a mound in the village situated in a place called *Ahutikunda*. Besides the inscription, huge quantities of old bricks, a female image made of granite and a votive bronze Buddha figure were discovered from this place. The copper plate inscription and the votive bronze Buddha figure have been lodged in the Jayadev Odisha State Museum, Bhubaneswar. The inscription contains fifty lines on the whole on both sides of the plate. The seal contains a defaced figure of a bull. Palaeographically this inscription may be assigned to the 5th-6th centuries A. D. It is an **important document** so far as the history of Odisha and Bengal is concerned.

Kashapal:

Location 37 kms from Balasore Kashapal beach is an ideal fishing harbour. It has scope for boating on river Dubdubi and Panchupali. Ideal for picnics, the calm and quiet rural atmosphere and whistling Casuarinas attract tourists. Close to sea beach a small temple named **Mangla** is worth seeing. It is a *Saktipith*. (Fig. 34)

Kasiari:

About 3.2 kms to the south of Mughalmari, the famous shrine of *Gaganeswar Siva* and about 1.6 kms to the north of it, is situated the ancient village Kasiari. The place was prosperous in the early period. On one side of the village as noted above is located the shrine dedicated to Gaganeswar Siva and on the other the shrine of Goddess **Sarbamangala.**

The most notable remnant of the ruins of **Gaganeswar Siva** temple is its enclosure built in red sandstones. Inside the enclosure at the eastern extremity is the temple. It is about 200 cubits in length and 150 cubits in breadth. The Odia inscription found on its western wall has been badly defaced. Nearby, there is a mosque containing an inscription written in Persian language. From this inscription it is learnt that it was built by Muhammad Taher in 1082 Hizra.

The **Sarbamagala Devi** of this place is greatly revered by the people of adjacent villages of Odisha as well as West Bengal. The presiding deity represents a form of *Gouri* and is carved with two hands. She is seated on a spirited lion. The original temple of *Sarbamangala* was razed to the ground by the Muslims. But, subsequenly, a ruler of Odisha constructed the present temple with its Jagamohan.

Kaupur:

Kaupur is a village in Bhadrak police-station, situated 13 kms north-west of Bhadrak town. It is ascertained from the *punjha* records preserved in the Odisha State Archives, Bhubaneshwar, that the ancestors of the Zamindars of Kaupur came to Bhadrak during the time of Murshid Quli Khan, in the early part of 18th century A.D.

The place abounds with a rich collection of stone sculptures ranging from 7th to 13th century A. D. In the niches of the walls of a small modern brick-built house on the bank of river Salandi are lodged seven stone sculpures, of which three are *Uma-Maheswar,* two *Surya images* and one each of Garuda and Ganesh. Some of these are in good state of preservation exhibiting high standard of workmanship. Except for some minor differences both the *Surya images* are designed alike. In front of them there is an image of *Garuda*. This is a unique specimen of Garuda in view of the fact that Garuda in Yogasana pose on

a lotus pedestal has not been reported elsewhere in Odisha so far. **Garuda** images of mediaeval Odisha were normally designed as seated, kneeling in right knee with folded hands, hooked nose and spread-out wings. So the image of Garuda of Kaupur possibly belongs to an earlier period of the three *Uma-Maheswar images*: the first one is in a good state of preservation. The second image of **Uma-Maheswar** is much damaged. The third image of Uma-Maheswar is carved seated in *Lalitasana* pose facing to the front.

In another part of the village are found two images kept under a tree, of which one is *Narasimha* incarnation of *Vishnu*. It has terrific look with two long teeth protruding on two sides. The wig type curling hair of the figure is noteworthy. In another portion of the village, a few images of the Brahminical pantheon are kept. There is a fine image of **Tara of the Buddhist pantheon** lying under a tree by the side of the road leading to the village. Standing on a lotus pedestal she displays *Varada Mudra* in the right hand while the left hand is placed over a female attendant standing closely with a lotus stalk. To the right, a devotee is seen in *Anjalihasta*. **Five *Dhyani Buddha*** figures are carved in a row at the top.

Close to the village on the dry sandy bed of Salandi, there is a spring called ***Debarkunda*** which is regarded as sacred. At Daisingh, one kilometre to the east on the *Salandi*, there is a *garh* called ***Bhimagada***. Inside the river there is ***Bhima Chola*** consisting of three pillars.

Kharipada:

Kharipada in Dhamnagar police-station of Bhadrak subdivision is a famous site of old *Mahayanic* cult. A few colossal and life size-images of **Buddha and Boddhisattva** have been recovered from this place and preserved in the Jayadev Odisha State Museum, Bhubaneswar. A number of such images are still lying in the locality inside the mounds of debris. This indicates that there was a *Buddhist Stupa* at the site when Buddhism was in its glorious form. *Gohira-tikiri*, a site in the close neighbourhood of Kharipada was identified by some scholars as the capital of the Bhaumakaras. Solampur, another prominant Buddhist site of the district is situated at a distance of 11 kms from this place.

The two colossal Buddha im-

ages of Kharipada preserved in the Jayadev Orissa State Museum are noted for the peculiar style in which they are made. The **Buddha image** that is seated in *Bhumisparsab mudra* reveals richness of plastic art with broad shoulders, long and rounded hands, smooth breast and fleshy chins. It is around 1.8288 metres (six feet) in height and has solidity and weight. Its slim waist and broad chest as well as the staight neck impart to it a vigorous look. The other Buddha statue in preaching posture is less artistic than the one referred to above, but built more ingeniously. The gestures of the hands indicating the turning of the Wheel of Law are imperfectly carved with little artistic merit.

The *Padmapani Avalokitesvar* image bearing the inscription of the time of Subhakara Deva- I of Bhaumakara dynasty is carved standing on a double- petalled lotus pedestal. Of the two hands, the right one is broken and the left one holds the stem of a lotus flower. The face and the right leg are badly damaged. The inscription incised on the side of the slab in the characters of the 8th-9th century A.D, records the gift of the image by **Rahularuchi,** the **Mahamandalacharya** and **Paramaguru,** i.e., the teacher of the great division and the supreme preceptor during the time of Subhankar Deva- I, the celebrated patron of **Mahayana Buddhism.** (Fig. 39)

Kuldiha:

Kuldiha is high above the hills amidst the reserved forest. It is 16 kms from Nilagiri town, of which 5 kms is pucca road and the rest 11 kms is forest road. The place is cool round the year. The fort, **Harichandangarh**, contains ruins of an old fort.

Kuldiha Wildlife Sanctuary:

This sanctuary is located in the district of Balasore and is blessed with a charming forest and a variety of wildlife such as tiger, leopard, elephant, gaur, sambar, giant squirrel, a number of bird species like hill myna, peafowl, hornbills and various reptiles. The sanctuary is linked with Similipal through *Sukhupada* hills and *Nato hill ranges*. A trek from Nilgiri amidst Kuldiha forest is worth enjoying. Two rest houses at Kuldiha and Jadachuan and the perennial streams are treat for the visitors. (Fig. 37,38,40)

Kumbhirgari (Bhusandeswar):

Kumbhirgari or Bhusandeswar, a village situated between the Bay of Bengal and the

Subarnarekha river in Bhograi area of the district is noted for the worship of **Bhusandeswar Siva Linga**. People usually visit the place in large numbers for worship. The Siva Linga is made of well-polished black chlorite stone and is designed in three separate sections. The total height of the Linga is about 3.6576 metres (twelve feet). The uppermost part measuring about 1.2192 metres (four feet) in cylindrical shape contains a line of carving which the local people consider as the sacred thread of the deity. The middle portion measuring about 1.2192 metres (four feet) is in octagonal shape. The lower portion i. e. the base of the Siva Linga is in square plan. The circumference of the Sakti is about 9.144 metres (30 feet) with spout to the south. The stone Vedi originally fitted to the Linga measures 1.8288 metres (six feet) in each side and its depth is 0.6096 metre (2 feet) at the most. This has now been removed from the original place and preserved in a thatched shed to the west of the Siva Linga. The Siva Linga which was lying on the ground due to repeated floods of the Subarnarekha river was brought to position in 1965 by a Hindu devotee. He also cleared the surrounding jungle for convenience of worshippers. The area around the Siva Linga is now under cultivation.

In 1984 a temple was built for the deity. The important festivals which are observed here are *Mahasivaratri*, *Bada Osha*, *Chaitra Parab* or *Chadakmela*. A big tank called **Neel tank** is a speciality here. During **Neel Parab** the Thumbi wood is recovered from the pond and during the rest period in a year this wood is kept in pond. Huge gathering assembles in *Neel Parba* or *Chadak Jatra*.

The striking feature of this Siva Linga is its colossal size which can be compared with the Siva Linga in the temple of Bhaskareswar Bubaneshwar. *Makara Sankaranti* is observed here with much pomp and ceremony. The priest who worships Lord Siva uses a ladder to pour water/milk on the top of the Lord Bhusanendwar. This is unique in India. (Fig. 41,42)

Kupari:

Kupari is a village in Bhadrak subdivision, situated 67 kms. south-west of Balasore town and 29 kms south-west of Soro. **John Beames** visited the site when he was the Collector of Balasore and informed of its **Buddhist monuments** and images. The Neulpur copper plate

inscription of King **Subhakaradeva- I** mentions about the place and the hills that stand close to it. The place is interesting for the distinct traces of Buddhist relics. It stands in a level plain surrounded on three sides by low rocky hills. The ruins stand on the north side of the village, the more important and better preserved portion being situated in the middle of the flat laterite surface, but other parts are found in the softer soil among trees. These ruins exhibit the traces of an ancient *Buddhist temple* and *Vihar* or monastery, with a grove intervening. Going westwards over a space encumbered by half-bulled debris, one comes to the best preserved portion of the remains, a long narrow hall with a sort of propylaeum on the eastern side surrounded by pillars. To the north of this is a small tank with steps leading down to it. The inscription on the back of the image of *Mayadevi* would refer the building, in which it was found, to the 10th century A. D.

At the foot of the hills closeby are the remains of a large fort of mud. High up on the hill side, is a cave temple called **Bharua Devi**, a name probably corrupted from **Bhairava**, as that of an adjoining cave, Basuti, is probably from **Basuki**.

Laxmannath:

Location : 50 kms from Balasore. The old palace, the **Gada of Ray Mahasay of Laxmannath** is the main attraction. The temples of *Shyamakali*, *Jaganath*, *Dwadasa* - Siva are worth seeing.

Manikchak:

The village Manikchak in Jaleshwar area of the district is known for **two Jaina relics**, of which one is the image of *Santinath* and the other a Chaumukha. Both the relics have been shifted to the Jayadev Odisha State Museum, Bhubaneswar, for preservation. The image **Santinath** with deer as the conventional mount has a canopy of a five-hooded snake over head; a peculiar feature unnoticed elsewhere. For the presence of snake canopy some scholars associate the image with *Parsvanath*. It stands on a double- petalled lotus pedestal flanked by *chauri* bearers. Figures of eight Grahas are carved seated in *Yogasana* pose on the side.

The other relic, a Jaina Chaumukha, discovered from this place is designed in the shape of a miniature pidha shrine. The pidhas numbering five are arranged in gradual receding pattern, intervened by supporting lions on cor-

ners. The crowning element consists of an Amalaka and Khapuri. The pinnacle, *kalasa* is designed like a lotus bud. In the outer niches of the four sides of the *chaumukha* are placed the nude *Tirthankara* figures of Mahavir Santinath, Risavanath and Chandraprava in standing posture.

The village, Martasal is situated in close neighbourhood of Manikchak which has also yielded *Jaina antiquities* of immense value. People in the neighbouring villages also often come across ancient relics at the time of cultivation, digging of wells, renovation of tanks, construction of houses, etc., which connotes that the place was once a flourishing centre of **Jainism.**

Markona:

Markona is situated on the National Highway No.5 between Bhadrak and Balasore. Kanheivindha, a small hamlet located close to of Markona preserves a unique **ten-armed Mahisamardini Durga image** of 12th century A.D. in a modern built *pidha* temple. The deity holds in her five right hands sword, spear, arrow, short spear and disc; and her five left hands display attributes like bowl, Parasu, goad, snake and shield. The deity as depicted is engaged in serious fight with *Mahisasura* with a curved axe firmly attached to his waist belt. The demon in human form is shown coming out of the decapitated body of a buffalo. Lion, the conventional mount of Goddess Durga is seen pouncing upon the demon. She has placed her right leg on the lion.

Mohantypada:

Near Agarapara there is a **Siva temple** of modern construction, but in front of shrine there is a **bull** made of chlorite stone containing an inscription. The bull was donated by Kesavaji Das in 7th Ank year of **Gajapati Purusottam Deb** (1466-97).

Langaleswar:

Langaleswar is a village in Singla police station of Balasore subdivision situated 29 kms northwest of Balasore town. It derives its name from Langaleswar, i.e the **God of Plough**, the legend being that Siva cultivated 6474992 hectares of land there, which, to the present day is called '*Sivaputha*'. The temple is 762 metres (25 feet) high but the *Siva Linga* is not visible on the *Saktipitha*. Probably, the *Siva Linga* was removed from the *Saktipitha* in a later period by some miscreants. On the walls of the temple are engraved the fig-

ures of *Surya*, *Uma Maheswar*, *Mahisamardini Durga* and *Ganesh*. A beautifully carved bull has been installed in front of the entrance of the temple. On the day of *Sivaratri* in February, a big *mela* is held here in honour of the deity. (Fig. 43)

Narendrapur:

The village Narendrapur on the way to Chandbali from Bhadrak is famous for the remnants of archaeological interest. A huge image of **Barahi**, as large as the one preserved in the premises of the Subdivisional officer's quarters at Jajpur in Cuttack district, is the presiding deity of the place. Besides, it has several *Siva Lingas* and ruined shrines. A tradition current in the locality reveals that beautiful *Sivalingas* were exported to South-East Asian countries from there through Dhamra port. To substantiate this tradition even now it is found that large hoards of Siva Lingas in various shapes and sizes, lying scattered in and around the village. Goddess *Patulamangala* of this village attracts large number of devotees from the surrounding area. Goddess *Dakeswari* of *Chandbali* and **Goddess Dhamara** appear to have some connection in the past with **Goddess Patamangala**. Legend goes that one **Dhaneswar Soudagar** had brought these Siva Lingas for which he was blessed with a son. Dhaneswar had started a temple for Mangala naming the deity as 'Maa Patana'. In later periods the temple was completed by Sailendra Narayan Bhanja Deo, Raja of Kanika. The temple height was 53 ft. The deity is four-handed and carved from black chlorite stone with height 3 ft. In right hands she is having sword and *Kamandalu*, in left hands *Chakra* and an image of Shiva. On Visuba Sankranti the devotees do *Patua Jatra* before the deity. They take bath in the tank excavated by **Dhaneswar Soudagar** before Patua Jatra. (Fig. 44)

Maa Bhatiasuni at village Jaleswarpur:

The sanctum of Goddess Bhatiasuni lies in village Jaleswarpur under Gedma GP of Bhadrak district. The sanctum means combination of two trees one ***Pipal*** and the other *Neem* tree grown side by side. The two trees are standing touching each other.

On the two sides of the two trees two cement-built horses stand, Beyond this, thousands of clay horses are there in the sanctum premises offered by devotees

who vow. In each year before Makar Sankranti all the existing clay horses are removed to give space to new horses for the forth-coming *Sankranti.*

In Makar festival a great fair takes place in an area of six acres which continues for a month. Shops, circus, restaurants attract the people. This Makar *Mela* is called **Bada Makar** ***Mela***. The nearby Makar *Melas*, such as Anlasuni, Boulasuni, Sahadasuni and Gotha Nahakani *Mela* are completed within a week. Then after all the shops of the above *Melas* come to this *Mela.* (Fig. 45)

Nilagiri:

Nilagiri is the first ex-state to be merged in Indian union. It is 22kms from Balasore town and 11 kms from Nilagiri railway station. The *Jagannath temple* constructed before the Muslim occupation of Odisha is the oldest temple of the place. Besides it contains several other religious edifices known as the *Mausima temple*, *Tarakeswar Siva temple*, *Mangala temple*, *Gauranga temple* and the *Mahanta Math*. The *Jagannath temple* situated near the place of the ex-ruler of Nilagiri is in a fairly good state of preservation. The *Viman* and the *Jagamohan* are built in pidha style and thoroughly plastered. In the sanctum sanctorum, images of Lord *Jagannath*, *Balabhadra* and *Subhadra* are placed over a big masonry pedestal.It is a Sub-divisional headquarters.

The *Garuda pillar* has been installed in the Jagamohan. In front of the Jagamohan is a pillared chamber. The inner walls of the *Mandap* are decorated with remarkable execution of stucco works representing *Dasabatara*, *Gajalaxmi*, *Ganesh*, *Kartikeya* and several male and female figures painted in different colours. The premises is surrounded with high compound walls. Within the premises are noticed the dilapidated kitchen room and several other subsidiary shrines.

The *Mausima temple* built in the Bengal style of architecture is located at a distance of 1 km. from Jagannath temple. During the annual car festival the three deities, Lord Jagannath, Balabhadra and Subhadra, used to come here in a big chariot and stay till the commencement of their *Bahuda Yatra*, (the return journey) to the main temple.

The ***car festival*** of Lord *Jagannath* is the most important event of the place. Visitors from

all over the district and Udala subdivision of Mayurbhanj district come to witness the festival. (Fig. 46,47)

Natamandir:

Natamandir is a cave which can accommodate 300 people located 6 km from Nilagiri town. It is in the foot hill of Abakas hills near the Devagiri mountain. The surrounding area is very attractive for its natural scenery. Here **Nrusingh Narayana** image is worshipped. Every year a 5-day festival is held in Makar Sankranti.

Local people say that they hear sounds of *Khol, Kirtan* in midnight from the cave. The legend goes that Lord Vishnu started Sankirtan in the cave with *Khol, Dhol and Kubuji* with an intention to invite **Jarasandha** for a fight. When **Jarasandha** heard the praises of Vishnu, he being the devotee of Siva reached there to fight. Lord Vishnu killed Jarasandha in a secret fight and saved one lakh prisoner -kings who were imprisoned by Jarasandha. From that day the village people feel the sounds from the cave.

Orangi (Chasakhandi):

Orangi is situated at a distance of 2 kms from Haldipada railway station and 7 kms from Balasore town. The National Highway No.5 passes through this place. The place is famous for **Bagha Jatin**, a martyr of freedom struggle who was fired by the British soldiers and succumbed to death on the 10th September, 1915. Every year on 10th September, people observe the death anniversary of *Bagha Jatin*. There is a statue of the martyr in open air inside the campus of Bagha Jatin High School opened on 10.09.1979. (Fig. 48)

Paliabindha:

Paliabindha is a small village, located at a distance of 6.4 kms from Dolasahi of Bhadrak subdivision and is famous for a temple dedicated to *God Biranchinarayan*. The original temple was broken and was restored recently by the local people. Two door jambs of the eastern doorway which might have originally belonged to a **Siva temple** have been affixed by mistake in the present temple at the time of renovation. The sculptures and carvings of the door jambs are similar to the Siva temples found at Bhubaneswar and Khiching in Mayurbhanj district belonging to the 10th-11th centuries A.D. Inside the temple is installed the image of Sun God, popularly known as **Biranchinarayan**. On a square-sized stone altar

slightly tampering towards the top are carved four images of the Sun God on the four sides. The figures hold lotus flowers in their hands. The lower portions of the images below the waistlines are covered with clothes. The temple has the unique distinction of four door entrances, absence of pyramidal *Jagamohan*, provision of a platform and installation of the old *God Biranchinarayan facing to four directions*.

Inside the sanctum. figures of *Anantasayi Vishnu*, *Mahisamardini Durga* and *Lord Sri Krishna* lifting the mountain *Gobardhan* are placed. They were probably obtained from some other sites and kept here for worship. The image of Durga is ten-armed displaying attributes like sword, disc, spear, dagger. shield, bow, arrow, snake. conch and tail of the buffalo demon. The deity is in the attitude of killing the demon who appears to be emerging from the decapitated body of a Buffalo in human form. The figure of a **Anantasayi Vishnu** is seen resting on the coils of snake (Ananta), Brahma seated on a lotus flower originating from the navel region of Vishnu while Sridevi and Bhudevi stand on the sides in folded hands. The third piece is identified with Sri Krishna uplifting the **mountain Gobardhan**.

Here daily rituals of Biranchinarayan are observed systematically. Annual important functions are *Makar mela*, *Kartik Purnima*, *Munduri Jatra* (*Agira purnami* on *Math purnima*), Sivaratri on Falgoon *Krushna Chaturdasi*, for which people gather in huge numbers.

Now in the temple yard a *Jagannath temple* is built where *Trimurti* are being worshipped. (Fig. 49,50)

Baba Gupteswar at Panapada:

The sanctum of Baba Gupteswar is located in village Panapada under Banta block. It is called **second Aradi** of Balasore. It is believed that people having diseases can be cured by the blessing of God, if the patients prostrate before the deity praying for cure. Here Jagar festival, Kali Puja, Durga Puja are observed with pump and grandeur.

Panchalingeswar:

Panchalingeswar is a beautiful spot on the top of **Devagiri hill** situated about 10kms from Nilagiri town. There is a motorable road from Nilagiri town to the foot of the hill. One has to climb upto a

height of 152.4 metres to reach the place amidst dense forest and natural sceneries. There is a perennial stream which flows over the five Lingas throughout the year except for a few days during the summer season. Visitors feel the presence of the Lingas inside the water. It is traditionally believed that Lord *Ramachandra* worshipped these *Siva Lingas* during his exile period. Many pilgrims and visitors come to this place throughout the year for *Darshan* of the Lords and enjoy the natural scenery. It is a beautiful picnic spot. A Panthasala has been constructed by the Tourism Department, Government of Odisha.

There is also a Revenue Rest Shed at the place. (Fig. 52,53)

Pandavghera:

Pandavghera in village **Paschim Devagiri** is located 4 kms from Oupada Block headquarters. On the top of a hill of Paschim Devagiri there is a site called Pandavghera. People believe that **Pandavas of Mahavarat** were hiding here in their exile. Five big stones are arranged in a manner that they are learning archery. There are caves in the hills which indicate bed room of **Draupadi**. Makar mela is a big festival in this place in addition to other festive occasions.(Fig. 54)

Raibania:

Raibania group of medieval forts is situated 14.5 kms north 3.2 kms from the right bank of the river Subarnarekha.

The traditional view regarding the fort goes back to the Puranic age when king **Virata** was ruling over this land. He is said to have enshrined **Goddess Kichakeswari** in this fort which was later on removed by a Bhanja ruler of Mayurbhanj who installed the deity in a temple at Khiching. Ruins of this fort still indicate the shrine of Kichakeswari. The presiding deity Kichakeswari or Khichingeswari of the temple at Khiching can be assigned to the 10th-11th centuries A.D. If this view is accepted then the ruins of **Raibania fort** can be dated back at least to this period.

Popular **Gadchandi** road leads to the site and the fort is surrounded by many ponds and tanks. Some of the important water bodies around the fort are Kaushalya, Jaljantra, Kundigadia, Bhuyanpokhari, Nandiaka and Digi. Raibania fort bears the testimony of Virat kingdom where Pandavas came to complete their Agyantbasa. According to folklore, the ruins are guarded by Devi

Kichaki, a popular local deity. With the involvement of local community, a Siva temple was built near the fort.

The fort was stated to be in possession of Rai Baliar Singh, a local Zamindar, after which it became the property of the State Government. The **Jayachandi *bana*** or the lovely forest of Joychandi is now used as picnic spot. (Fig.55,56)

Remuna:

Remuna is a village in Balasore Subdivision situated west of Balasore town. It is famous for **Khirachora Gopinath** and has been a seat of *Vaishnavite* culture for centuries. The temple attracts large number of devotees from far off places round the year. The main temple enshrining the **Gopinath image** is of modern construction with all other accessories like kitchen, store room, dancing hall and open courtyard paved with dressed masonry blocks of stones. The courtyard behind the temple is shrouded by rows of houses constructed for the accommodation of pilgrims coming from long distance. The inner area of this courtyard is filled with *Champak* and *Kadamba* trees. The Chandana tank and the kitchen garden meant for the deity are located outside the premises of the temple.

The floors of the *Jagamohan* and the main shrine are paved with decorative and coloured marble stones. The image of Gopinath has been installed on an elevated pedestal erected at the centre of sanctum sanctorum. There is very little difference in the style and technique of carvings of this image in comparison to Gopinath images found elsewhere in Odisha. The image measuring 1.0149 metres x 0·5059 metre (3'4" x1'8") stands in a captivating *tribhanga* pose with flute in a playing posture. Eight *gopis*, *sakhas* and 12 cows and calves have been carved on both sides of the image. Kadamba tree, Jambu fruits and flying Apsaras are also seen carved on the back slab. Lord Gopinath wears a well -designed *Kirati*, sandles, *Vanamala* and a set of richly- carved decorative ornaments. The image is in perfect condition as it has escaped the hands of Muslim iconoclasts. Images of Govinda and Madana Gopala are kept on the left and right side of Gopinath respectively.

Apart from the *Gopinath image* worshipped in the main shrine two other sculptures depicting the figures of Aruna and the

Navagrahas have been preserved in the front courtyard. The **Navagraha** slab appears to have been attached originally to the main temple.

Khira, a special milk preparation is the most delicious and main *prasad* of the Lord. A religious fair is held annually here in February. The fair lasts for 13 days and is attended by large number of people.

The Alarpur and Kendupatna cropper plate grants of Narasingha Dev (1278-1308 A. D.), the builder of the famous Konark temple, refers to the establishment of Gopinath image at Remunakataka which gives a positive clue for assigning the date to the idol. **Madhavendrapuri,** the teacher of **Shri Chaitanya**, himself and his disciple Jeevaswami Goswami are said to have visited the place for worshipping Khirachora Gopinath.

On the way to Khirachora temple there is a fine monastery of Goudiya Misson. The images of Lord *Jagannath, Balabhadra*, and *Subhadra* are worshipped here. The **Rasikananda Samadhi**, *Madhavendrapuri Math*, *Saptasara* river, *Chandi* and *Gargeswar* temples are the other sites of attraction of the place. About 2 km. west of Remuna there is a large and deep tank called Kutapokhari. Nearby there is a big statue of granite of **Goddess Durga** with 18 hands. A festival is held here on the first day of *Baisakh.* (Fig. 57,58,59)

Bhimeswar at Naigopalpur:

Here is a Siva temple dedicated to **Bhimeswar.** Legend has that here **Bhima of Pandav fame killed Bakasur,** the demon who was eating a human person daily from the village Chakulia. During exile, the Pandavas were residing in this village **Chakulia** (now existing). There is a cave here which is recognised as the place where **Bakasur** was living. Bhim prayed to Lord Siva to kill the demon. Hence the Siva Linga is called **Bhimeswar**. The present temple has been built recently. (Fig. 60)

Sajanagada :

Sajanagada is situated at a distance of 5 kms to the west of Nilagiri town, the subdivisional headquarters. The place is famous for **Budhar Chandi deity**, worshipped in a renovated temple and regarded as the tutelary Goddess of Nilagiri Raj family. According to the Settlement Report of the Nilagiri ex-state, 1921, the temple was built between 1521-1564 A. D. by the 13th ruler of the ex-state of Nilagiri. The original temple has been greatly

renovated by the later rulers. It consists of four parts, viz., the Garbhagruha, the Jagamohan, the Bhogamandap and the Natamandap. The main temple has been built in *rekha* style whereas the Jagamohan in *pidha* style of architecture.The inscriptions originally inscribed on the door-ways of the Garbhagruha, Jagamohan and Natamandap have been damaged. The roof of the Natamandap is supported by a series of masonry pillars. Goddess Budhar Chandi which was kept earlier in a place 100m adjacent to the **Natamandap** has been installed on a masonry pedestal at the centre of the *Garbhagruha*. The temple premises is enclosed by high masonry walls with a painting on the eastern side. The niches of the compound walls to the inner side contain mythological figures built in stucco work. (Fig. 62,63)

Shergar:

15kms south of Balasore. The village Shergar in Khantapada police station of the district is famous for the **Khajureshwar group of Siva temples**. *Khajureshwar Siva Linga* is said to have been installed by Banasura along with Baneshwar Siva Linga of Balasore town, Gargeshwar Siva Linga of Purusottampur village, Panchalingeshwar of Nilagiri subdivision and Maninageshwar in Bardhanpur. One can approach the *Khajureshwar* group of temples covering a distance of nearly 3.2 kms from Shergar on the National Highway No.5.

The main temple along with its Jagamohan was built in laterite stones thoroughly plastered with lime mortar. Both the structures are in *pidha* design. Within the sanctum is worshipped *Khajureshwar Sivalinga* placed at the centre of a Saktipitha. Several bulls and a big figure of Narayan are also kept in the pavement of the sanctum for worship. In the inner niches of the Jagamohan are found figures of **Narayan and Varaha Vishnu**. Both the idols are provided with their conventional attributes in hands. The *Parsvadevatas* of this shrine are **Ganesh, Surya and Mahisamardini Durga**. Besides there are many broken images preserved here after recovery from the adjacent tank during the time of renovation. The outer niches of the main shrine and the front apartment are set with beautiful figures of *Ajaikapada Bhairava, Gajalaxmi, Ganga, Yamuna, Parvati, Surya* and *Ganesh*. The door lintel is said to have contained

an inscription which has been thoroughly defaced and covered in lime mortar. The jambs of the door way are carved with beautiful scroll designs and floral motifs. The Gajalaxmi figure on the centre of the door lintel is carved, seated in *lalita* pose on a double-petalled lotus pedestal, displaying Varada Mudra and lotus in hands.

Four more laterite shrines of miniature size are also seen in the premises of the temple, of which one is exclusively reserved for the Devi deity. They are all in a damaged condition. Behind the Devi temple are kept in a row, figures of Kartikeya, Ganesh, Surya, Yamuna and Khetrapala. The Khetrapala image is seated on a horseback with a sword raised in the right hand. Built on a low foundation of laterite stone, the Devi temple ,of which the top portion with the *Mastaka* had fallen down, stands at present to a height of 3.9224 meters (13 feet). The door frame made in chlorite stone is richly ornamented with floral designs and scroll motifs. The lower part of the door jambs are shown with five foiled niches with a standing *Dwarapal*. At the centre of the lintel is the conventional **Gajalaxmi image**. Inside the Devi temple are kept a **four-handed Ganesh image**, a seated Manasa figure with canopy of a seven-hooded snake overhead and two eight -handed *Mahisamardini Durga* images. (Fig. 61)

Solampur:

Solampur is a village in Bhandaripokhari police-station of Bhadrak subdivision situated opposite Jajpur town in Jajpur district from which it is separated by the river Baitarani. The village finds mention in the Neulpur copper plate of Subhakar Dev- I (790 A. D.) of the famous Bhaumakara dynasty of Odisha. The place is famous for the discovery of a large number of **Mahayanic and Tantric Buddhist deities**. Some of these archaeological relics are in damaging condition. The images fixed to the niches of the outer walls of the *Raghunath temple* of the village exhibit remarkable style of art of the early mediaeval period. The notable statue among this group is the one representing in a slab of stone depicting the eight great events associated with the life of Gautama Buddha. The main image is that of Buddha seated in *bhumisparsa mudra*. To the left of him at the bottom is depicted his birth scene from Mayadevi. Just above it he (Buddha) is found turning the Wheel of Dharma. The topmost figure illustrates

Mahaparinirvana of Buddha at Kusinara. Below this figure and just above the head of the main image are to be found the representation of six *Manasi* Buddhas. Such sculptures are found in several places of India during the Gupta and the post-Gupta period, but the Solampur figure is remarkable by its neat precision and artistic carving which may be regarded as one of the finest specimens of its kind.

Avalokitesvar image of this place sitting on a lotus throne may be compared with the Avalokitesvar image found in Ratnagiri and Vaisravan image found in Udayagiri, both in Jajpur district. The image of Tara in *tribhanga* pose which has been attached to the outer wall of the temple narrated above reveals the artistic influence of Ratnagiri at this place. The standing image of Avalokiteswar flanked by two small figures of Tara is a product of decaying period. The chlorite image Vajrasattva of this place preserved at present in the Indian Museum, Kolkata is a fine specimen of plastic art and looks animated by natural vigour and grace. It sits in **Vajraparyanka** attire and carries the *vara* on its right palm that has been placed against the chest while its left hand resting upon the thigh, holds a *Ghanta* which has been damaged. Unlike its Nepalese prototypes, this image is not found erect and rigid, but in imitation of the Ratnagiri style, it inclines the trunk to the right and the head to the left thus conveying an exhilarating sense of rhythmic grace. **Vajrasattva**, is regarded as the **6th Dhyani Buddha** and is worshipped only by those who are initiated to the Vajrayana cult. This image embodies the latest development of the Buddhist ideology and may, therefore, be assigned to the 11th century A.D. (Fig. 64,65,67)

Srijang: (20 kms from Balasore)

Close to Inchudi, the people of this village under the leadership of **Gurucharan Das** participated in the civil disobedience movement in 1921. Villagers have constructed a memorial pillar (**Smruti Stambha**) dedicated to freedom struggle. (Fig. 35)

Soro:

Soro is situated in the Bhadrak-Balasore section of National Highway No.5, about 32 kms south-west of Balasore. It is an important centre of political and cultural activities. In the 7th century A.D. It was the headquarters

of a Visaya or district called *Sarephahara* as known from the Sora copper plate grants of *Somadutta*, *Bhanudutta* and *Sambhuyasa*. Archaeological relics of the place indicate the prevalence of Brahminical religion during the mediaeval period. **Buddhist and Jain relics** too are noticed in this place.

Gohiriasahi, a small hamlet located at a distance of 3 kms from the Sora railway station preserves a large number of archaeological relics datable to 7th to 11th centuries A.D. Among the antiquities, there is a small *Siva Linga* fixed to Yonipitha with the well-known **Buddhist Dharma** inscribed on four sides of its square pedestal. The stone is of bluish chlorite and is finely polished. According to its palaeographical features the inscription may be assigned to a date in the later part of the 9th century A. D. or the beginning of the 10th century A. D. Near the site where the *Siva Linga* was found, lie the lower portions of two images of Sun God. On two corners of the tank nearby two more Sivalingas were recovered while digging. Another *Siva Linga* is worshipped in a modern built temple. It thus proves that originally there were four *Siva Lingas* installed at this place. At several parts of the village one can notice a series of broken images associated with **Buddhist, Jaina and Brahminical cults**. A huge slab of stone containing *Saptamatruka* figures has been removed to Balasore town and is preserved in a museum located at **Santikanan.** The stone slab also contains an inscription.

Talasari:

Located at a distance of 88 kms from Balasore, Talasari is tranquillity personified. The gurgling waves, sparkling water and the long stretch of white sands make it a much sought-after holiday spot. *Talasari beach* is just a little way off Digha, the popular beach resort in East Midnapore. As a matter of fact, the beach is only 8 kms from Digha.

Here perennial Subarnarekha river joins the sea. Olive Ridley turtles come during the season to lay eggs. Daily 3 to 4 times phenomenal tide of ebb occurs here. The sea at Talasari is placid and the waves lashing at the shore don't break the spell created by the still sand music of the sea. Children and adults enjoy collecting shells of different shapes and sizes scattered on the beach. Since 2011 **Samudra Uschhab** is being held.

Tourists enjoy watching sunrise and sunset at Talasari. They are far from merely beautiful sights; they impart a sense of inner upliftment by satiating the senses. In winter little red - coloured crabs walking on the shore give an impression of **Sadhav Bahu** (one sort of insects) if seen from a distance. Those who savour solitude crave the mystic calm that Talasari is famous for. Its tropical climate is ideal for health of tourists. The famous Chandaneswar temple, just about 3kms from the beach, is an added attraction. (Fig. 68,69)

Tundara:

Tundara is located at a distance of 3 kms from Bhimpur towards the south. There were many temples on the seashore of this village, but were washed away by high tides. Some of the images of these temples are placed in different parts of the village and under a big baniyan tree. In the northern part of the village, there is an image of **four-handed Goddess** with a boy on her lap; her head being covered by the canopy of a seven-hooded snake.

Tipisagadia:

Situated at a distance of 60 kms from Balasore and 30 kms from Bhadrak, the Siva temple here is dedicated to **Lord Bakreswar.** The temple is an old one and located in a place surrounded by river Kansbans on all four sides.

Goddess Sahadasuni:

Located in village Kolha of Tihidi block the deity is famous for curing ailments. After the deity bathes in *Haldi* water, the survitors calling it bathed water give it to sick and weak children. It is believed, that the sick is cured and the weak becomes strong.

Each Thursday the sanctum becomes active. This day the deity is bathed in turmeric water. The Thursdays of month of *Baisakh* are very important from religious point of view here. On Visuv Sankranti the **Dandapatuas** take penance. They are hung up-side down and given fire touch.

Sanctum of Maa Anlasuni at Banta:

In village Tarago of Banta Block there is sanctum of Goddess Anlasuni famous for Makar festival. A large fair for more than seven days is held here. All sorts of household materals starting from needle to crowbar and papers to massive books are available in the fair.

Baulasuni Sanctum at Nilak (Banta):

The sanctum of Maa Baulasuni is famous for Makar festival. All the people including those who work outside never forget to come to the village for Makar festival which is held for two weeks. Since the deity is brought from Baulasuni hills it is named so.

Maa Dakhineswar Kali at Chandabali:

Chandabali is famous for being a naval centre.It is more famous for the deity **Maa Dakhineswari**. The temple of the Goddess in the burial ground is called *Mahasmasan*. In this *Mahasmasan* all dead bodies are cremated without difference of status, religion and caste. This cemetery is called **Swargadwar** by the locals.

Kalipuja is a big festival here. Besides *Mahasmasan*, there are Padmapokhari (tank), Siva temple, Panchabat (baniyan trees), Panchapada (a village called so), and the sacred perennial river Baitarani. On 11th May 1978 a granite stone image of the ***Mother*** was established for which the villages celebrate this day as welcoming day.

Devakunda Fair:

In river Salandi near the border of Bhadrak and Banta Block there are two sacred water tanks called **Deva Kunda.** On Magha Sukla Ekadasi **(Bhouma Ekadasi)** a great fair is held for more than ten days. Legend goes that these tanks were created by Laxman for use of Sita. One is called **Sita Kunda** where Sita took bath and the other is Rama Kunda where the two brothers Rama and Laxaman took bath. On this Ekadasi day the devotees dip in the Kunda to obtain *Punya*. Here nearly 20 temples are built for different categories of Hindu deities. (Fig. 66)

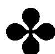
Pratap Sindhukeswar Deva in village Aniko:

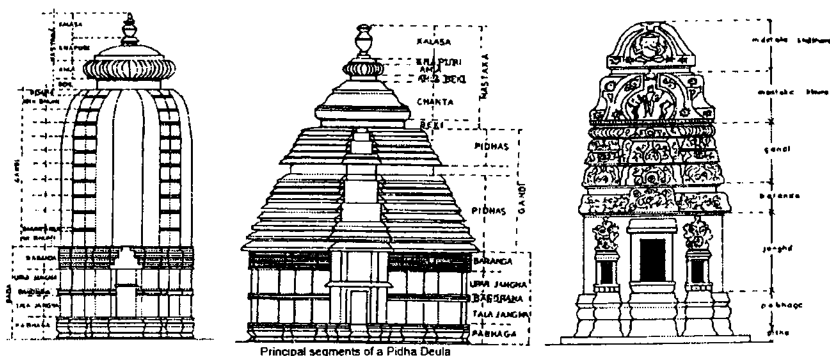
Village Aniko under Banta Block is famous for Lord Pratap Sindhukeswar Deva. Here ***Jagar festival*** is held for 15 days. Locals believe that this sanctum is **Aredi.** Ailing persons prostrate before the deity with a prayer for recovery from the diseases. In the temple premises **Maa Parbati, Ganesha, Hanuman and Jagannath** are worshipped. (Fig. 70, 71)

Kalimegha Dola Melan:

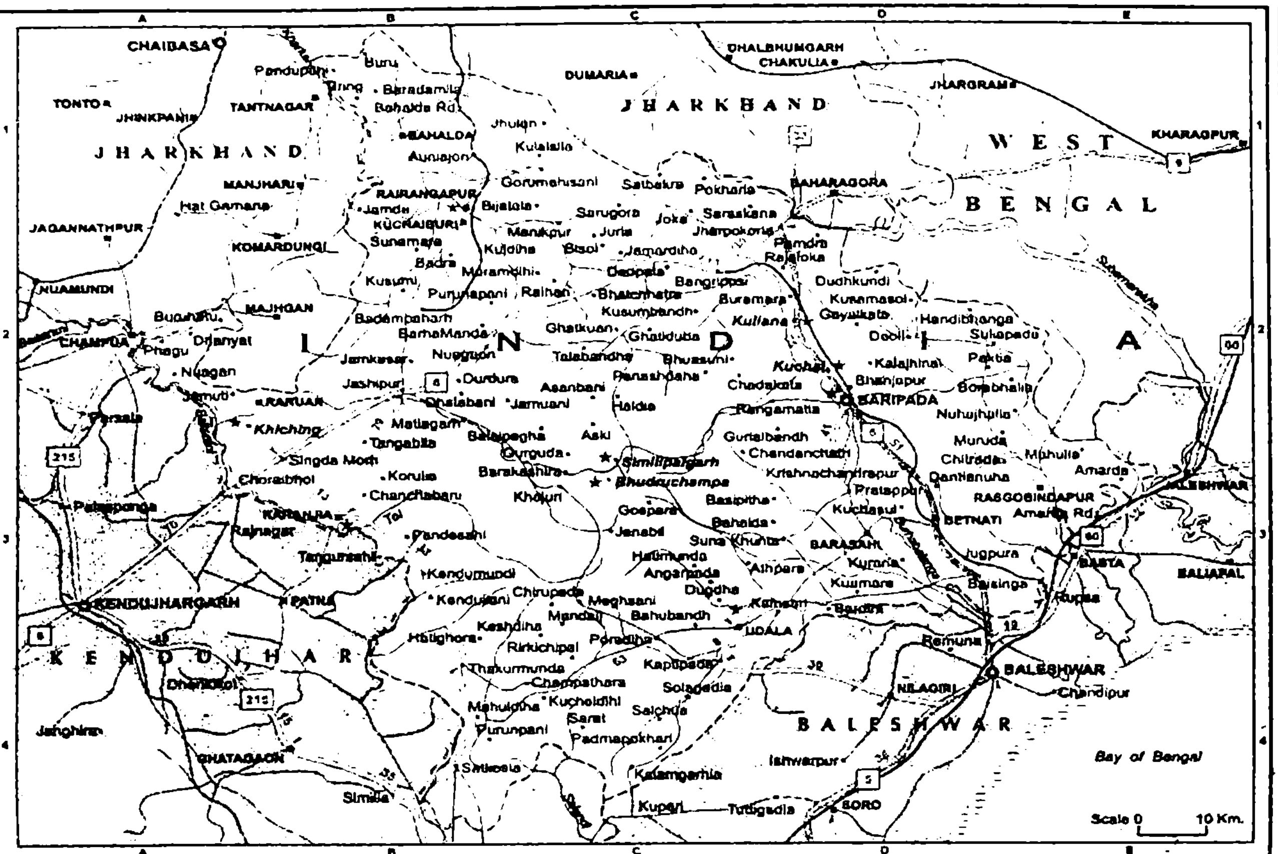
A unique Dola festival is held at Kalimegha near Tihidi. During

this *Melan* the field and village streets become **Gopadanda.** Many **Vimans** of adjoining villages with images of **Radhakrushna** come to Melan premises. Now an interesting drama takes place. **Nanda** and **Jasoda** are worried why Krishna did not return home yet. So Balaram comes from Dadhibaman temple located in the mid of Kalimegha village in a separate Viman to enquire about Krishna. On the way he asks every villager "Where is Krishna?". The village boys inform Krishna that Balaram is searching for him.Then Srikrishna with Radha reach Gopapur palace in another way. Then Dola Khel (play) starts **not in *Abir,* but with mud**. The villagers beforehand collect earth and mud in front of their houses for playing. The play starts at 2 PM and ends at 5 PM. (Fig. 72, 73)





Principal segments of a Pidha Deula


W E S T
B E N G A L
J H A R K H A N D
J H A R K H A N D
I N D I A
K E N D U J H A R
B A L E S H W A R
CHAIBASA
TONTO
JHINKPANI
TANTNAGAR
Pandupani
Buru
Baradamila
Bahalda Rd.
DUMARIA
DHALBHUMGARH
CHAKULIA
JHARGRAM
KHARAGPUR
BAHALDA
Aunlajori
Jhulan
Kulalalia
MANJHARI
Hat Gamaria
JAGANNATHPUR
RAIRANGAPUR
Jamda
KUCHAIBURI
Sunamara
KOMARDUNGI
Gorumahisani
Bijatola
Satbakra
Pokharia
BAHARAGORA
Sarugora
Joka
Saraskana
Manikpur
Juria
Jharpokoria
Kuldiha
Bisoi
Jamardiha
Pandra
Rajaloka
Badra
Moramdihi
Deopala
Dudhkundi
Kusumi
Purunapani
Bangriposi
Buramara
Kusumbandh
Kuliana
Gayalkata
Handibhanga
Sulapadu
NUAMUNDI
MAJHGAN
Badampahar
Ghatkuan
Ghatiduba
Dedli
Jamkesar
Nuagaon
Talabandha
Bhuasuni
Kuchai
Kalajhinai
Paktia
Bhanjapur
Bonbhalia
Jashipur
Durdura
Asanbani
Panashdaha
Chadakata
BARIPADA
KARANJIA
Dhalabani
Jamuani
Haldia
Rangamatia
Nuhujhulia
Khiching
Matiagarh
Tangabila
Aski
Gurtalbandh
Chandanchati
Munuda
Mihulia
Singda Moth
Koruia
Barakamhira
Simlipalgarh
Bhudarchampa
Krishnachandrapur
Chitrada
Amarda
Chorabhol
Chandrabani
Khaduri
Pratappur
Dantianuha
RASGOBINDAPUR
Palasponga
KARANJIA
Basipitha
Kuchasul
BETNATI
Amarda Rd.
Rajnagar
Pandeeshi
Janabil
Bahalda
BARASAHI
BASTA
BALIAPAL
Tangursahi
Kendumundi
Suna Khunta
Atipara
Jugpura
Kumaria
Baisinga
KENDUJHARGARH
PATNA
Kendujiani
Chitrupada
Angarpada
Dudhia
Kumara
Badara
Kashpada
Meghasani
Kaptipada
Bahubandh
UDALA
Rupsa
Hatighora
Keshdiha
Rirkichipal
Poradiha
Remuna
BALESHWAR
Thakurmunda
Champathara
Soladedia
NILAGIRI
Chandipur
Dhenkikot
Mahuldiha
Kucheidihi
Salchua
Sarat
Padmapokhari
Janghira
Purunpani
Ishwarpur
GHATAGAON
Satkosia
Kalamgarhia
Simila
Kupari
Tutigadia
SORO
Bay of Bengal
Scale 0
10 Km.

Mayurbhanj District



Introduction

Mayurbhanj district abounds in stones suitable for sculpture. Stones are still worshipped as physical manifestations of the infinite spirit and sculpture here without religious overtones. Of the famous temple of the Goddess Kichakeswari live the stone carvers of Khiching village in Mayurbhanj district.

They carve traditional figures out of hard stones including black and white granite, their creations rather like the old temple carvings in beauty and strength. These artisans also copy classic stone carvings from all over the State and supply them to temples. The craftsmen are well versed with the *silpa sastras* and Indian iconography.

Beautiful stoneware are made in Keshna and Khiching villages, about 149 kms away from Baripada and at Lulong, about 30 kms from Baripada. Most utensils are made from semi-hard grey

stones that take a beautiful dark polish. The utensils are carved in traditional shapes and have been in use for centuries in temples and prosperous homes. Stone bowls, plates and tumblers are still in demand in sophisticated households for their beautiful shapes, sheen and smooth finish.

Adipur:

This village is situated on the bank of river Baitarani, at a distance of about 35 kms. from Khiching and 31 kms. from Karanjia. According to tradition, it is named after Adi Bhanja who is said to have first come to Adipur from Jajpur in Rajputana. It is said that one brother of Adi Bhanja settled at Jyotipur in Keonjhar, on the bank of river Baitarani. Here **vast relics** of **temples** and **sculptures** are found like those in Khiching and **Benusagar, belonging to Buddhist, Jaina or Hindu culture.**

Images of the Gods and Goddesses worshipped by Bathuri Zamindars have been disinterred from the ruins of Arjungarh. Relics of a moat also exist here.

Close to this place, 11 **Siva Lingas** have been preserved and they are locally known as **'Ekadasa Rudra'.** Just near these Siva Lingas the Khairbhandan river meets the Baitarani and the confluence is known as **'Dumuhani'.**

Amarda:

It is a big village in Baripada subdivision situated at a distance of 60 kms from Baripada to the east. It is connected by bus service throughout the year. There is an ancient tank which is the largest in the district and is said to have been excavated by Balabhadra Bhanja who ruled from 1423 to 1454 AD. According to tradition the villagers of Amarda, instead of supplying articles of food, entertained Chaitanya and his followers on their way to Puri with firewood and for this reason the village is called **Kathua (wooden) Amarda** even to the present-day. The Jagannath Trunk Road from Puri to Calcutta was once passing through this village which served as the resting place for all saints, missionaries and travellers for a long time. The place was known as **Amardaka Tirtha** in earlier, times when it was a seat of **Matta Mayura sect of Saivism** as evident **from** in one medieval inscription called **Madarda**. A large aerodrome was constructed here during the Second World War (1939-1945). The place gained importance as a tem-

porary shelter for displaced persons from East Pakistan when the influx was heavy. There is an Inspection Bungalow very close to the village.

Badabelakuti:

The village is 35 Kms from Baripada and 12 kms from Badasahi. The ruins of an **old fort** and a **rampart** may be seen in the northern part of this village. On the west of the fort is a **Siva Linga** two and half feet high, called **Sitaleswar.** It has no **Gauri Patta.** Several stone images of **Gods and Goddesses** are found in a hut situated in front of this **Sitaleswar** Linga. One of them is ten-armed **Mahisamardini Durga,** known among the common people by the name of **Buddha Chandi** (or Buddhist Chandi). On the left is the figure of four-armed Vishnu. By the side of the latter is the image of a two-armed Goddess known as **Kanaka Durga.** In the western part of the village, there is an old Siva Linga called **Lokanath.** It has a Gauri Patta. The puja of these deities is performed by the Angirasa Brahmins. There are two more Siva Lingas – one high and known as **Harihara Durga.** Another old Linga in a hut by the side of this village which was once entertained in an old temple and fragments of stone which once formed part of the temple lie scattered. Several pieces of stones of the shape of Chaitya lie scattered at the outskirt of the village. These are called **Bhimakand** by the common folk.

Badasahi:

Badasahi is 10 kms on the south of Pratappur and 21 kms away from Baripada. The present area was formerly occupied by 4 prosperous villages, viz: Languli, Patapur, Balimundali and Kumarsasan. The area has now become an extensive field and bears vestiges of vast ruins, but the present village is called **Badasahi** (literally large village). The extensive heaps of ruins numerous **tanks,** images of **Gods and Goddesses** pertaining to different religious creeds scattered in various places and the ruins of big temples bear eloquent testimony to the past glory of this village. **Old Jain** and **Buddhist relics** as well as those belonging to different sects of Hindu religion are found here. It is difficult to ascertain the causes leading to the ruination of this one-time prosperous village.

About 500 ft to the east and 200 ft to the south of this land are situated two big old tanks called 'Kotibrahmi' and 'Bodhi-Pokhari'.

On the outskirt of the village **Kosali,** north of **Kotibrahmi** tank, an image of the **twenty-third Tirthankara (Parswanath Swami)** has been discovered. This stone image seems to be very old. An image of **Vishnu** has also been found in the village Kosali.

Among the vast ruins of Badasahi, there is a stone temple which stands in the eastern part of the village. The temple, although now in shambles is an object of much interest. It is commonly called the temple of **Pasa-Chandi,** a grim skeleten figure with eight arms. The original temple was 21 ft 6" high and its base 12 ft. The artistic beauty was of a high order as evident from the sculptures on the top of the temple. But the plaster having entirely come off, there is now no means of forming an idea of its architectural excellence. The stone temple too indicates the influence of the Dravidian style of architecture. The original image of the Goddess Pasa-Chandi was brought to Baripada and in its place a figure (one and half cubics high) of Narasingh has been installed.

On the bank of a large tank in Badasahi is a small figure popularly known as Chandra Sena. The villagers regard **Chandra Sena** as the chief deity of the village. In its honour **'Udaparba'** or **'Chadaka Puja** (hook-swinging festival) is celebrated with great splendour. Every year on the full moon day of 'Baisakha', ten to fifteen thousand people gather at this place. Brahmins are not entitled to perform the Puja. The Dehuris or the priests of the deity who do so are people of the village of a lower class in the old order of caste system.

About 200 yards on the south-east of the temple of Pasa-Chandi there is a very old tank called **Bcdhi-Pokhari**. Half of it has become marshy and is known as Bilgadia. It has now been brought under cultivation. Chandra Sena used formerly to stand on the bank of the tank. The term **Bodhi-Pokhari** recalls **Buddhistic** association.

On the left side of Chandra Sena is the image of a Goddess with two hands. She is popularly but erroneously called **Kalika.** She holds a kind of broom-stick peculiar to Mayurbhanj in her right hand and in her left hand a jar. There is the figure of an ass by her side.

There are more than fifty tanks in Badasahi and its neighbourhood. Of these, nine are very large. The popular .belief here is that these big tanks were excavated five to seven hundred years

ago. During the re-excavation of Tala Pokhari, three small swords of the size of daggers were found. The water of this tank occasionally forms whirlpools in Baishaka or Jyestha after **Udaparba**. These are clearly perceptible and then fishes die and float on the surface of the water. The popular belief is that this fish mortality is the precursor of the rainy season. Formerly, owing to superstitious belief nobody touched the water of this tank.

Of the presiding deities of the village, **Chandra Sena, Kalika** and **Routani** are popular. Routani is the figure of a Goddess with 4 hands seated on a throne. It is a figure of **Dharma**.

Old manuscripts written on palm- leaves are found in many houses. Among them a few Bengali manuscripts were noticed written in Odia characters. Of these, **Satyanarayan** of Sankarcharya deserves mention. The manuscript is divided into sixteen palas or chapters. The total number of Slokas is about 5,000.

This village is now inhabited by people of all castes, aboriginal and non-aboriginal. **Rasa Jatra** is celebrated on Rasa Purnima day in November with great eclat. During this festival, large number of people from different parts of Mayurbhanj assemble here.

Car Festival at village Gudialababda:

In village Gudialbandha in Badasahi Block, the Car festival of Lord Jagannath is observed in a **different manner**. On the day of *Debasnana Purnami* the trio go in a car (Rath) go Gundhicha house after the rituals of bath ceremony. But the deities stay in the car. The very next day the trio return to the main temple. Since year there is no **anasara system** the devotees can see the Lords from **Snanapurnima to Naba Jaubana Darshan.**

Badampahar :

It is situated at a distance of 30 kms from Rairangpur, the headquarters of Bamanghaty, and is connected by a good road from Rairangpur and a railway line from Tatanagar. It is 114 kms from Baripada and 90 kms from Tatanagar. It is a mining area opened during the year 1921-22.

The ore of this mine has a distinctive grade. It is light and spongy and sometimes flaky and the iron content averages 56 to 57 per cent. On account of its porous texture, it is easy to smelt.

There is a big timber depot. All the timber coming from Jashipur

is despatched to outside market through this Railway Station. A weekly market sits here on every Sunday which is fed by commodities mainly from Panchpir subdivision.

Bahalda:

It is situated at a distance of 100 kms from Baripada and is connected by good road. It was the old headquarters of Bamanghaty subdivision till 1918 after which the offices have been shifted to Rairangpur.

A weekly market sits here on every Sunday in addition to the daily market.

Bahalda is famous for the **Inda Festival** which is partly financed by Government contribution and partly by the Khichakeswari temple budget. The festival begins on the eighth day of the moon and closes on the day off full moon of Bhadrapada, called Inda Purnima. Thereafter the Inda Mela continues for more than a month. The festival falls in August and September.

Khichakeswari is the presiding deity of the village.

Tassar cloth manufactured in this area is collected here in a centre opened by the Industries Department. Many tassar weavers live in the neighbouring villages. (Fig. 1)

Baidipur:

A village in Badasahi Police-station of Baripada subdivision. It is important for the finds of pre-historic implements, particularly the **polished Neo·lithic celts.** A big tank close to the village is the spot of various pre-historic finds. It is in this tank that polished stone tools are found along with Neo-lithic pottery.

Balidiha:

A village 15 kms from Baripada and situated at the foot of the Similipal hills. **Maharaja Sriram Chandra Bhanja** constructed an Anicut here by bunding up the river Palpala to form a reservoir from which a number of irrigation canals and distributaries have been taken to the neighbouring areas. It has got a Dak Bungalow on the top of a hillock with a good view around.

Bangiriposi:

It is situated at 35 kms from Baripada. It is on the eastern side of **Bidubhanda** ghat which borders Bamanghati and Baripada subdivision. It is famous for deity **Duarsuni** who presides over the

unique ghat roads of the hills. The famous **Makar mela** near the small temple of the deity also attracts tourists. Another attraction of its winter guests... the migratory birds which come from far flung places. Bangiriposi hills are also famous for their **caves** (now in ruins) where the British troups took shelter during world war- II.

Baripada:

Baripada is situated on the bank of the Burhabalanga and is the headquarters of the district of Mayurbhanj. It is connected by railway with Rupsa junction, a station on East-coast Railway. It is also connected with Udala, Rairangpur, Karanjia, Tatanagar and Midnapore by all- weather roads.

Before the Bhanja Rulers left Hariharpur and settled here, the place had political importance. It was originally a small village which gradually grew into a town and subsequently became the capital of Mayurbhanj.

The place possesses various objects of antiquarian interest. It has been mentioned by Major Rennol in 1779 A. D. as **Burpuddah.** It can be gathered from different sources that the place was developed into a town by Maharaja Baidyanath Bhanja Deo. Since then it has passed through successive stages of development and has attained its present position.

According to N. N. Basu, the name of the town owes its origin to the fact that the Bauri or Bathuri tribe were the original inhabitants of this place. The name Baripada appears to be a corruption of **Bauripada.** But no Bauri is traceable now in the town. According to some, the name is derived from the peculiar geographical location. Baripada literally means 'the land of water'. The town is surrounded on three sides by the rivers Burhabalanga, Chipat, Jarali and Saraji.

Extensive ruins of a mud fort now known as **Bag Samala Gada** is traceable to the north-west of the present town. The major portion of this ruined fort is now covered with jungles. Near the fort is to be found the old temple of **Ambika Devi** which has recently been remodelled. At the time when the temple was built the place was probably in a flourishing condition. A small portion of the jungle has, of late, been cleared and houses in ruins are now visible here and there. These relics clearly show that the place was once thickly populated.

There is very little doubt that the main fort was built by the Bhanja Rajas who subsequently moved to this place and settled here permanently.

Besides the ruined fort, there is an old temple which is popularly known as the temple of **Bada Jagannath.** It was built by Raja Baidyanath Bhanja after the style of Kakharua Baidyanath temple of Mantri. It is made of laterite stone with ornamental carvings. Within the enclosure and adjoining the boundary wall of the temple, small rooms are to be found around lying apart from each other. They are dedicated to various Gods and Goddesses whose images are shrined therein. In a small room within the temple enclosure is to be found an image of Lokeswara **Bodhisattwa** (locally called Anantadeva) with four hands. It is an object of beauty and is made of black chlorite. The existence of this image indicates **Buddhistic influence.**

Among the other prominent temples in the town are the temples of **Sri Radhamohan, Sri Banthia Jagannath** and **Sri Chaitanya.**

Baripada has been the capital of Mayurbhanj from the beginning of the 19th century. The palace of the Maharaja is the biggest building in the town. The temple of **Khichakeswari,** the presiding deity of the Raj-family is situated inside the palace building. This is believed to be the Goddess of Khiching which was enshrined when the capital was established here. Besides Khichakeswari temple, there is another temple of **Lakshmi Narayan Jew** which shows that the royal family was devoted to **Vaishnavism** as well as to **Saktism.** In the Durbar hall within the palace all Durbars used to be held during the ex-State administration. The swimming pool which was constructed by the Maharaja Pratap Bhanja was fitted with all rare fixtures and appliances and is said to be the first of its kind in Odisha. It is no longer used as a swimming pool, but holds the College library. There are three courtyards in the palace. The Durbar hall is on the first floor of the first courtyard. The second courtyard contains the temple of Khichakeswari, the Maharaja's office, the audience hall, and a big pandal on which was performed the famous **Chhau Dance.** In the third courtyard stands the **Lakshmi Narayan temple** and the big hall which separates the Ranihanspur (Queen's apartment) covering a very large area extending upto the bank of the river Burhabalanga. This building now holds the **Ma-**

haraja Purna Chandra College for which purpose the Government of Odisha purchased the palace from the ex-Ruler.

Next in importance among the buildings is the **Belgaria Palace** which was meant during the Durbar administration to accommodate royal guests. It is a big picturesque building situated on a small hillock with a commanding view of the country.

To the extreme south of the town is the **Ranibag** situated on the bank of the river Burhabalanga. It has a nice garden with fruit and flower trees. It also shelters the monument of the late **Queen Maharani Lakshmi Kumari,** wife of Maharaja Srirama Chandra Bhanja Deo. In the garden there were the Railway lines over an area of about three acres where petrol-driven engines hauled the toy train. It also once sheltered birds and animals of interest.

Very near the town flows the spring called **Baruni** at the source of which is the temple of **Lord Siva.** The famous festival of Shivaratri is observed here with due pomp every year when about 12,000 people congregate.

The library known as **Sriram Chandra Pathagar** is located in the heart of the town. It contains a good number of rare books. A part of the building houses a museum of archaeological finds.

Car festival, Dasahara and Udaparba are the prominent festivals observed in the town. (Fig. 2)

Jagadhatri Puja in Baripada:

On Anla Navami (Kartik Sukla Navami) famous Jagadhatri puja takes place at Baripada. Since 1953 the worshipping is being done. In 2012 the *puja* observed its diamond jubilee. In *Tantra* and *Purana,* Jagaddhatri is depicted as being the colour of the morning sun, three-eyed and four-armed, holding Chakra, conch, bow and arrow, clothed in red, bright jewels and *nagajangopaveeta*, a symbol of Yoga and the Brahman. She rides a lion standing on the dead Karindrasura, the Elephant Demon. It is told '**Jagaddhatri** arises in the heart of a person who can control the frantic elephant called mind.'

With the image of Jagadhatri Medha i.e. Maa Durga, images of **Laxmi, Saraswati, Ganesha, Kartika, Brahma, Vishnu, Maheswar, Brahmachari Narada** are kept as side deities in the pendal. The fair is held here for

15 days with more than 350 stalls. From 1993 this *puja* is made more decorative. The entrance gate is prepared with a show elevation of prominent palaces and temples of India. In 2002 front elevation of Victoria Memorial Hall was done. In 2003-Tajmahal, 2004-Lotus temple, 2005-Konark temple, 2006-Titanic ship, 2007-Puri Jagannath temple, 2008-Akshardham temple, 2009-Hotel Taj, 2010-Mysore Palace, 2011-White House of America and in 2012, Lalita Mahal of Mysore were shown in the elevation. (Fig. 3)

Utkalmani Memorial:

The memorial of **Utkalmani Gopabandhu Das** at Baripada town is erected in the memory of the great freedom fighter at Lal Bazar area. The then District Collector Dhirendranath Padhi had declared the house as a memorial for the State in 1982 on Utkal Dibas. Under his direction the infrastructure was renovated and a signboard displayed for easy identification of the memorial.

Utkalmani was staying in the house in 1892 when he was working as a public prosecutor in the first State Council introduced by the Raja of Mayurbhanj. In 1905 Gopabandhu was elected as Vice Chairman of Baripada Muncipality. The Raja had gifted him 41 decimals of land along with the house for his accommodation. Later Gopabandhu left Baripada to serve the people of Odisha and since then the house remained deserted. (Fig. 4, 46)

Banthia Jagannath:

This temple is situated at Baripada. It was built by the King Srinath Bhanj Deo during 1863 - 1867. Lord Jagannath is worshipped here.

Hari Baladev Jew Temple :

Baripada is called second **Srikshetra** for its deities. **Jagannath, Balabhadra and Subhadra** are called here **Hari Baladev Jew**. Height of the temple is 84 ft 5 inches. In the temple complex there are so many deities such as Patitapaban near Singhdwar, Bateswar Mahadev at the left side of the entrance, Kalpabata, Bataganesha and Snana Mandap at *Aisan* angle. Beyound this in the temple premises Maa Mahalaxmi, Maa Bedha Kalika, Malikeswar Mahadev, Abalokiteswar Mahadev, Nabagraha, Balaji Mahaprabdhu, Sitaram, Haragouri, Baraha Mahadev, Nrusingha, Baman, Ramakrushna, Saraswati, Laxmi Narayan, Radhakrushna and

Ananta are being worshipped. The **Gundicha** and **Bahuda Jatra** continues for three days. Since 1975 the Rath of Maa Subhadra is pulled only by women devotees. The temple is also called **Bada Jagannath** temple. (Fig. 5,6,7,8)

Bhimakund:

Bhimakund is a large and deep pool of river Baitarani. It is situated in the vicinity of Booring village in Thakurmunda Police Station. It is 40 kms from Karanjia. A new road from Karanjia at the 24th km of Karanjia-Thakurmunda Road has been laid out by Government to Booring. Legend goes that **Bhima,** the second Pandab, used to take his bath in this pool when the **Pandabas** lived in disguise in **Viratnagar,** the present Kaptipada. Here Baitarani flows through a gorge in steps forming a series of picturesque rapids until it settles down in the pool called Bhimakund. At one place the gorge is hardly four feet wide in winter. Here the Baitarani disappears underground to reappear at the Bhimakund pool. In the flood of 1927 the top rock of the tunnel was blown off and the present gorge appeared. Bhimkund is encircled by precipitous stone walls. During **Makar festival** in mid-January about a thousand persons gather here from various parts of the district and from Keonjhar to take holy bath on the auspicious day. (Fig. 9,10)

Booring:

The river Baitarani has touched the western border of Panchpir Subdivision near village Booring. At this place the river-bed is full of rocks. A big Mela is held here during **Makar Sankranti** in January when thousands of people congregate and perform Puja.

Devakund:

It is in Udala, a division of Similipal forest. It is 87 kms from Balasore. From Udala to Devkund, the distance is 28 kms. Last 5 kms is a dense forest surrounded by mountain. A Major *'peetha'* of **Goddess Ambika,** the traditional deity of the royal family is on the hill top. One has to climb 103 stone steps to reach the temple. There is a waterfall which drops from 50ft, by which a lake is created called **Devakund.** It is 29ft deep and filled up throughout the year. Legend goes that Devakund has been created when a portion of the body of **Sati (Parvati)** fell here when **Sudarsan Chakra** cut the body of **Sati** into pieces. There are four other lakes for which it is named **Panchakunda** or place of five lakes. (Fig. 11,12)

Devagrama:

The village lies 20 kms west of Mantri and 48 kms from Baripada. It is otherwise called Deogan. The river Sone flows close to this village. Ruins of **old temples** are seen in the village on the banks of the river.

The place was a centre of Brahmanical influence and abounded with **temples and images** of different deities. Changes in the course of the river might have been the cause of ruin of these temples. The images of **Ganesa** and **Parvati** with a **Siva Linga** in front of them lie neglected near a tree. The image of **Chamunda** with eight arms on a heap of stones is also found. The sculptural beauty of the Goddess and the pedestal around reveal excellent workmanship. Fragments of stone supposed to be part of the ruins of Chamunda temple are still lying in the river-bed.

Tradition attributes the erection of this temple in Devagram to the king who erected the **Kakharua Baidyanath** temple but it is more likely that this was earlier than the Kakharua Baidyanath.

Dhudhua or Durdha:

It is 3kms from Khunta and a hillock to the north of Badakhunta in Kaptipada sub-division, 30 kms from Baripada. There is a waterfall here. Its sound is heard from a long distance. The name derives its origin from this sound (from 'dhu' dhu' sound). The area of the hillock is about 5 acres. To the south of it lies a pool, the water of which runs into another pool which overflows into the river **Gangahara.**

The pool from which the waterfall emerges a second time is a Gauri patta, which contains a **Swayambhu Linga.** Its accounts find mention in a work called **Ganga Baruni Mahatmya**. *Baruni Snan* is on 13th day of black fortnight of Chaitra (March). People assemble here to take bath in thousands. Near the spot there are temples of Goddess **Chandi, Vasuli, Budhi Thakurani.** There is a mythological belief that **Pandavas** went to the kingdom of **Virat** on this way. At the foot of the Pitha, there is a pool called **Rohini Kunda** or **Domani Kunda** by the locals Santals. A big *Mela* used to be held here on **Baruni** day in Chaitra. (Fig. 13)

Dubigada:

Five kms to the north-east of Podadiha in Kaptipada subdivision lie the Dubigada hills. Situated in a high plateau, it once occupied an advantageous position over the sur-

rounding country and commanded an uninterrupted view of the country around. There is no fort now on this hill but there are sufficient traces left to show that at one time a fort had existed. There is a lake on the hill containing clear water.

Ghatsila and Haladighat:

To the east of Dhudhua hill rises a hill called Ghatsila. Here, in a cave, may be seen the image of a **four-armed Goddess called Lakhai Chandi.** She is represented with a goat and a lion under her left and right feet respectively.

Three hundred cubits away from this place lies an oval stone which the people call **'Khuda Putuli'.** It is popularly believed that Bhima pressed his knees on this stone, the impressions being still visible on it. Ruins of three brick-built temples may be found at three different places at Ghatsila.

Half a km to the south-east of Ghatsila stands a hillock named **Haladighat.** According to local tradition, **Sita** stopped here for some time during her exile and prepared turmeric for cooking food for **Rama.** Hence, it is named **Haladighat.**

Gudugudia:

It lies in Panchpir subdivision 28 kms from Jashipur on the bank of river Khairi. Being situated on a high altitude this place is comparatively cool. There is an Inspection Bungalow here. It has a beautiful natural scenery which attracts visitors from outside during summer. There is an experimental garden of the Forest Department. Plantation of oranges, cinchona, tea, etc. are tried in the neighbouring area. The orchidarium with 63 indigenous orchids in pots is very attractive during summer when it blossoms with flowers. The main attraction is elephant ride and hill trekking. Accommodation with catering facility and conference hall are available.

Haldia:

The village is situated at a distance of 16 kms from Baripada on a diversion from the Baripada-Rairangpur Road. It has a big water reservoir which comes under medium irrigation scheme. It is a place of natural beauty. There is an Inspection Bungalow close to the reservoir.

Haripur:

A place in Baripada subdivision, situated 16 kms to the south-east of Baripada. Haripur was the capital of Mayurbhanj before the headquarters was shifted to the

present town of Baripada. The vast ruins afford ample and interesting material for antiquarian research.

Hariharpur is the correct name of present Haripur. Maharaja Harihar Bhanja founded the town in 1322 Saka, corresponding to 1400 A. D. The place was called Hariharpur after his name and the headquarters shifted there from Khiching.

The favourable geographical situation and charming surroundings were probably responsible for selection of this place as capital. But close examination of the ruins that surround the village and its neighbouring hill fort called **Kusurnia** or **Banakati Gada,** leads to the conclusion that it was an important place even before the time of Harihar Bhanja.

Hariharpur finds prominent mention in the writings of Vaishnava poets of Gaudiya school as it is associated with **Sri Chaitanya** who passed through this place on his way to Puri.

Raja Baidyanath Bhanja, who was a devoted Vaishnava built here a magnificent brick temple in honour of his tutelary God **Rasika Raya.** This temple now broken in most parts and overgrown with vegetation, is still regarded as a vestige of the glorious deeds of the Bhanjas. Nowhere in Odisha is found a brick-built temple of such superior workmanship.

A little to the north of the courtyard of the said temple lie the ruins of the Ranihanspur. It formed the south-western portion of the palace and consisted of the apartments with adjoining bath rooms. No trace now exists of the inner apartments.

A few specimens of earthen pots were found within the niches of some apartments. But only a small portion of the spacious palace has since been excavated.

To the north-west of the palace and behind the old court stands the temple of **Radhamohan**. This is a plain rectangular block of building made of bricks and covered with lime plaster.

The **Rasika Raya temple** stood facing the inner apartments and the beautiful workmanship of its walls offers a contrast to the austere and simple look of the Radhamohan temple. The latter has not only lost its roofs but also a portion of it is in ruins. As a work of art, it is far inferior to that of the Rasika Raya.

On the south-east of the temple of Rasika Raya and outside

the fort enclosure lies the temple of **Jagannath.** The image of Jagannath which was formerly being worshipped in the temple has now been brought to the neighbouring village Pratappur. The general belief is that this temple was constructed by Raja Harihar Bhanja in imitation of the Gaudiya style of architecture.

There is a stone image of **Mahisamardini Durga** known by the name **Gadachandi,** in the bamboo thicket of Barapada, a place situated close to Haripur. The Goddess was formerly enshrined on the south side of Haripur Gada.

There is a small stone image of Goddess **Kota Basini** at present known as **Kotasini,** standing by the side of the image of **Mahisamardini** in aforesaid bamboo grove of Barapada. (Fig. 14)

Itagada:

The thick jungle known as Badakaman lies to the west of Pathuriagada in Kaptipada subdivision. **Ruins of a large brick-built fort** called Itagada are to be found in this jungle. The walls of the old castle still exist. This was built entirely of large bricks. The forest region is still dense and is frequented by wild animals.

Jamada:

Situated at a distance of 16 kms from Bahalda, it is a big village, mainly inhabited by Adibasis. There is an Ashram School for educating Adibasi boys. There is a Math here dedicated to **Sri Sri Gopal Jew.**

Jashipur

Jashipur is 90 kms from Baripada on the Baripada-Karanjia Road passing via Bissai. It has a semi-urban atmosphere and is the centre for collection of timber, fuel and other forest produce of the neighbouring Similipal hill areas. It may be called the timber town of Mayurbhanj. **Jashipur Math** is at present the biggest institution in Panchpir subdivision

As for its origin, there is a legend that when the Bathuri Zamindar Jashu Digar of Jashipur was bathing in the river Bhandan he saw two Chautis (Receptacles made of leaves) floating nearby with two 'Salagrams'. He extended his hands to catch these Chautis and caught one by his right hand. But when he stretched his left hand for the other Chaut it sank down. It is said that the two Salagrams represented **Lakshmi** and **Narayan.** The Zamindar got Narayan but lost Lakshmi. However, he installed the

Salagram thus obtained under the name of **Sri Sri Raghunath Jew.** The late Mahanta Balakram Das describes this fact in his *Itihasa (History) but he further* states that Babaji Lachhman Das, the first Mahanta of Jashipur Math brought Sri Sri Raghunath Jew from Rajnagar Math in Keonjhar. Maharaja Trivikram Bhanja granted land in favour of the Math in 1226 Fasli (1819 AD).

Jashipur is an old village. There is an old fort of Bathuri Zamindars. The fort is situated on a small hillock. The descendants of these Bathuri Zamindars are living at present at this place. To the north of this fort flows the river **Khair** and to the south of it the river **Bhandan.** These two rivers meet at a distance of half a mile to the west of this fort.

Raghunath Jew Math :

At a distance of 1 km from Jasipur market there lies the famous Raghunath Jew Math in village Gadatalsahi surrounded with rivers Khair and Bhandan. The image of **Raghunath** which is a round-shaped **Salagram is** surrounded by the images of other deities *(built of Astadhatu)* such as **Radha Krushna, Aanthuagopal, Durga, Manasa, Sita, Basanti, Chandi** etc. 48 deities are worshipped since more than hundred years. All sorts of rituals and festivals are observed here. **Chandan Jatra** is an important festival here. On the eve of **Dolapurnima** Lord Raghunath and Sita go as **Radha Krushna** to Pancha Pidha of Karanjia. The speciality of Chandan Jatra is **Bullock Dance.** Other important festivals here are *Abhisek* (marriage of the Lord), *Rasha Purnima, Sriram Navami,* including all other religious festivals of the year. (Fig. 15)

Ramatirtha:

Near Jashipur there is a village called Ramatirtha under the foot hill of Similipal. Perennial Rivers Khairi and Bhandan are flowing here from where steps are available to go to the temple of Sriram. On the stones of the bed of the river there is impression of feet of Lord Sriram. Legend goes **Lord Sriram**, while in exile, had gone in this way with **Sita** and **Laxman**. They took rest here also. **Crocodile Research Centre** has started here since 1979 and it is a good picnic spot. (Fig. 16,17)

Jhinkpada:

It is situated on the road from Udala to Kaptipada. Here is the story current almost of the same as that of **Anasuya,** one of the fa-

mous **'Pativratas'** of Puranas. The Saint who tortured locusts appears to have finally wished that they should be transformed into Siva Linga, the Jhinka to be Linga of diamond and Jhintika the Sakti. This was granted. Since then there exists the Siva Linga called Jhintikeswar (or Jhinkeswar as is now called). Those having no children, **worship the deity on the first Monday of each month hoping for fertility.**

Though first **Monday of each month** is a very auspicious day for the purpose, the **first Monday of Magha** is considered to be the best and on· this day three to four thousand people, mostly females, assemble here. There is a Bamphi (well) nearby where the devotees take their bath.

Kanthi Math:

A village about 48 kms from the dIstrict headquarters on the eastern border near Basta Railway Station. Here is located a big Math with the temple of **Sri Chaitanya.**

Kaptipada:

Situated at a distance of 50 kms from Baripada to the south-west of Udala. It was the capital of the Raja of Kaptipada which is said to have belonged to the Virata family. Since long the family ceased to have any ruling power and was continuing as a **Sarbarakar** under the Mayurbhanj Raja. The estate has recently been abolished and has been taken over for management by Government. **Durga Puja** is celebrated here with great pomp and splendour during **Dasahara.** Kaptipada is the Sub-divisional headquarters. (Fig. 18)

Karanjia:

It is the headquarters of Panchpir subdivision and lying at a distance of 120 kms from Baripada connected by a good road. There is a Dak Bungalow. Karanjia was the seat of the old Zamindars of Bathuri community. At present there remains a hamlet named **Gadasahi** in the vicinity of Karanjia where the old Zamindar families are living and enjoying a good area of Lakhraj lands. Karanjia is well-known in this district for the **Dol festival** of the presiding deity Sri Sri **Syamaraya Mahaprabhu** of Karanjia Math, which is celebrated generally in the month of *Phalguna* with grandeur. It is managed by a Committee of non-official members The expenses of the festival are met from a fund called Dol Fund, contributed by the tenants at the rate of one and half pies per Rupee of the land revenue throughout the Panchpir subdivi-

sion. On behalf of this deity nine other deities of this subdivision are invited on this occasion and the festival begins from Trayodasi prior to *Dol Purnima.* There are permanent pandals *(Mandap)* in the Dol field one for each deity. **Dol Mela** continues for a week. More than four thousand people assemble here on this occasion. (Fig. 20)

Kesari:

This place is on the bank of the River Baitarani. Here the river passes through a narrow stony gap. There is a pool in the shape of a well with a small hole underneath by the side of this water passage. During **Makar Sankranti Mela,** people dive into the pool and come up through this hollow with a hope that the previous sins will be washed away. This *mela* sits for a day only. A large number of people gather and take their bath in the pool as well as in the river.

Kesna:

It is situated near Khiching in Panchpir subdivision and is famous for black and green stone out of which various fancy utensils are made by the local sculptors.

Khiching:

A village 26 kms north-west of Karanjia connected by a road. It is 144 kms from Baripada and 62 kms from Badampahar railway station. A group of temples and other archaeological remains belonging to medieval period are of great interest. The name Khiching is derived from Khijjinga Kotta which was the capital of Khijjinga mandala. Khijjinga mandala was ruled by the kings of the Bhanja dynasty the founder of which is said to be one **Birabhadra** who is also called **Adi Bhanja.** According to tradition he was born of the egg of a pea-hen and was brought up by the sage Basistha. In the line of Adi Bhanja was born Kottabhanja. Kottabhanja's son Digbhanja and the latter's son Ranabhanja constructed magnificent temples and beautified the capital town. The ruins of the ancient city extend far beyond the limits of the modern village from the bank of the Khairbhandan on the north to that of the Kantakhair on the south. These two hill streams meet below the site and their combined stream discharges its waters into the Baitarani 5 kms below. About 8 kms to the north of Khijjinga lies Kolhan in Singbhum district of Bihar and to the right of the Baitarani stretches the Keonjhar district of Odisha. From the geographical position it appears that Khiijinga was at one time the

capital of a principality comprising the present Mayurbhanj and Keonjhar districts and a part of Singbhum district. The presiding deity of the place is **Kichakeswari** (Khijjingeswari), the family Goddess of the Ruling chiefs of Mayurbhanj.

The site was first visited by **Lt. Tickell** some time before 1840 and after that by **Archaeologist Begler** between 1874 and 1876. By that time the main temple which was in ruins was known as **Khandia Deul** and the area was strewn with images and broken pieces of temples. The Durbar Government paid attention to the reconstruction of the broken temples in 1924 and it was decided to build a new temple for Kichakeswari on the site of **Khandia Deul.** The work started in 1925 and was completed in 1934. The present temple is 75 feet in height and entirely reconstructed by local masons with the old materials. Every year a big **Mela** is held here during the **Sivaratri festival** when a large number of pilgrims gather to worship **Kichakeswari** and **Nilakanthewara Siva** close to this temple compound. In Kartika Purnima day (Rasa Purnima) the deity **Kichakeswari** is dressed in **Suna besa** as a ritual. In 2012 this *besh* has been taken up after an interval of 35 years. There is a museum where images of various Gods and Goddesses belonging to the medieval period and pre-historic tools have been preserved.

The Bhanja Kings have erected Kichakeswari temples at **Kiching, Bahalada** and **Bariada.** Besides Brahmanical deities there are also **Buddhist and Jain images** in the collection. There is also a beautiful image of **Dhyani Buddha** with a repression of a **Bodhi tree** above his head. Excavation done since 1920 revealed magnificent features of Buddhist heritage. A colossal image of Mahakarunika Buddha in Bhumisparsha posture has been preserved in the local museum at Khiching. The figure is seated on a lotus throne in Yogic pose with a graceful face, dangling ear-rings and branches of *Aswastha* tree akin to the Bodhi tree whereunder **Siddhartha** had attained enlightenment. A few figures of Vajrasana on a lotus pedestal with worshipping devotees under it exist here. In 1924, a colossal image of Bodhisattva Avalokitesvara was recovered and preserved in the local museum. One image of Manjushree and another of Marichi recovered from Khiching were taken to be pre-

served in the museum at Baripada, the district headquarters of Mayurbhanj district. Both the images look graceful and vivacious. There is an inscription "Ye Dharma Hetu' etc. which can be seen on the slab suggesting that Buddhism had flourished in this area before 10th century A.D. (Fig. 19,21)

Kutaitundi temple:

It is one of the oldest temples of Khiching built in 10th century AD. It was renovated in 1931 with a cost of Rs. 3000. The temple was no *Mukhasala (Jagamohan).* The entrance door is not so high. It is treated as contemporary to Mukteswar temple of Bhubaneswar. It is a Siva temple dedicated to **Nilakanteswar**. This side deities are Ganesha, Kartikeya and Maa Parbati. The sculpture of the temple attracts the tourists. (Fig. 22)

Khiching museum:

Khiching Museum, one of the oldest museums of the State is situated at Khiching, 150 kms from Baripada. Sriramchandra Bhanjadeo was instrumental in building the museum which is housed in the temple compound of Kichakeswari at Khiching, the ancient capital of the Bhanjas. The museum contains a large number of life-size images of Gods and Goddesses such as **Durga, Ganesh, Parsvanatha, Tara, Parvati, Ardhanageswar, Vaishnavi, Nandi, Kartikeya, Avalokiteswar, Dhyani Buddha, Mahishasuramardini, Uma Maheswara** and devotees.

In addition, it has copper and iron implements, terracotta figurines, seals, ornaments, potteries, coins, stone tools and various fragments of the temples. In the courtyard of the museum, several sculpted parts of ancient temples of the site have been displayed in the open.

However, after the merger of Mayurbhanj in 1949, a number of rare artifacts were taken by the State Government for the State Museum. Khiching is the most important historical and tourist site in the district and not long ago the museum used to be one of the most exquisite places to visit. But only ruins remain of what were once invaluable works of ancient art and architecture. (Fig. 26)

Khunta:

This is a big village in Baripada subdivision situated on the eastern border at the district. It is 2 kms away from Basta Railway station. There is a big temple of

Raghunath Jew here with a Math. A mela sits here on the day of **Pausha Paurnima.** It is a Block headquarters

Khunta (Kaptipada):

Twentyfive kms to the south-east of Baripada lies this important village. To the south-west of the Dak Bungalow here, brick ruins of an ancient fort are found. The fort was formerly called **Chhotara** or Chhotarao Dada. Tradition says that from this place Chhotrao, a scion of the Bhanja Raj family defended his kingdom against the repeated attacks of the enemies. The place was once deserted, and has only in recent times been re-inhabited. It is now a prosperous village.

Koinsari:

About 45 kms from Baripada is Koinsari, a village in Kaptipada subdivision. This village was known as **Viratpur**, being the capital of the **Virata Kings**. The ruins of this ancient capital are still known as Koinsarigada. The river Devanadi flows north and east of Koinsari gada. To the south-east runs the river Sone and on the west extends a moat. The two rivers meet at the entrance of this old fort. Amidst the ruins of the latter, people point out to the remains of the ancient Kutchery, the palace and the houses of the Babuans and the temples of **Siva** and **Kanaka Durga.** Two Babuan families of the **Virata Bhujanga dynasty** still live at Koinsari. Now reduced to poverty they take pride in being descendants of Bhujanga Kshatriyas. Koinsari is also famous for its **Jagannath temple.** (Fig. 23)

Koolialam:

It is a big village near Samibruksha and is situated on the bank of the Kusabhadra. It has a big *Math* dedicated to **Gopinath Jew.**

Kuamara:

It is a big village in Kaptipada subdivision having a Math dedicated to **Nrusingha Gopal Jew**. The M. E. School here, an old institution has since been converted to a High School. There is a big tank in this village called **Krushna Sagar.** According to popular belief there is a water nymph here in this tank who grants boons.

Kuchei:

Located 17kms from Kuliana and 8kms from Baripada, Kuchei is famous for its **early stone age site.** Many prehistoric implements are found in this village during 1961 when excavations were undertaken. As a result of this work ex-

tending to almost a century, the prehistoric implements of Paleolithic and Neolithic periods were indentified and probable climate phases (three wet and three dry) reconstructed.

Kuldiha:

Situated at a distance of 8 kms from Rairangpur the place was noted for its defunct China Clay Factory which produced varieties of crockery. A weekly market sits here on every Monday. There is a railway station near this place.

Kuliana:

A village in Baripada subdivision situated at a distance of 18 kms from **Baripada.** In Kuliana proper and in the neighbouring villages of Kalabadia, Koilisuta, Nuabari, Pratappur, Kendudiha, Sandim, Brahmauagaon, Dudhamara, Patihinga, Pariakuli and Mundhabani, Palaeolithic artifices have been found. Various stone implements have been discovered in these villages in course of investigation.

Kuradiha Gada:

Kuradiha is situated at a distance of 48 kms from Baripada and about 8 kms to the east of Manatri. Here there are extensive ruins of an old fort called Kuradiha gada. The date of its construction has not yet been ascertained. In form it was octagonal with eight rooms, one at each corner. The size of the bricks used in this fort is 9" x6" x2". Besides the brick-built rooms, there are to be found on its northern side the ruins of one building built of stone. In the centre there is a beautiful *Bamphi* (big stepped well) with stone pavements. This *Bamphi* is 15' X 15' in size and has a flight of 26 steps, each being 2 cubits broad. On the left side of the steps, there is a stone platform on the northern edge of the well. It is said that here the Rajas and the gentry of the locality assembled in the evening and played chess and used the spacious platform as recreation ground. There was only one entrance in front of the platform. If this was closed the place became perfectly safe from attacks of the enemies. It is said that formerly there was a stone canopy over· this platform which no longer exists. On the eastern side was the main gate. A stone temple of **Gada-Chandi** once stood here. Though it has now disappeared, a Kalasa belonging to the broken temple has been placed to mark the site of old Gada-Chandi. When the fort of Manatri fell into the hands of the Marathas, Raja Damodar Bhanja hastened to Kuradihagada with his troops; but

owing both to the treachery of his own General, as well as, to the unscrupulous conduct and the military strategy of the Marathas, he was compelled to leave the fort. He had stored up there a large quantity of rice so that he might be able to hold out for a long time. Before leaving the fort, however, he is said to have set fire to the stock.

After the flight of **Damodar Bhanja** the Marathas demolished the fort of Kuradiha. Heaps of bricks and stone are to be found on all sides. These are the relics of the fort. The place has now become covered with jungle. The water of the Bamphi is still very clear and is used by the people of the neighbouring villages for drinking purposes. On the south-eastern side of the fort, there is another tank which is overgrown with dense woods. It has a flight of stone steps. But its water is fit for use. There is a big village adjoining the fort inhabited by both tribal and non-tribal people.

Kuting or Kutling:

Kuting or Kutling, a very ancient place, is situated at a distance of 50 kms from Baripada and is surrounded on all sides by hills. The ruins of many ancient temples and several Siva Lingas are found in this spot. It is said that the name of Kutling (of which Kuting is a contraction) originated from the circumstances of a **countless number of Siva Lingas** having been found here. On three sides of the village flows the river Devanadi while on the fourth is the fort near which the River Som and Devanadi meet.

Kanpur:

A village on the eastern border of Mayurbhanj about 48 kms from Baripada. Famous for the Math of Syamananda, it is situated on the old pilgrim route.

Its old name Narasingpur finds mention in Khan-i- Dauran's and in the 'Rasikamangal'.

Lakshmiposi:

It is situated at a distance of 11 kms from Jamda in Bamanghaty subdivision. The place is important for the brassware made by the local Thattaris (Bell-metal smiths).

Lulung:

It is situated 304kms from Bhubaneswar and 30kms from Baripada. A place in Baripada subdivision situated to the south-west of Baripada. It is noted for its natural beauty being surrounded on three sides by hills of the Similipal

range. There is a Rest Shed at the foot of a hill. One can go to Similipal forest from Lulung. (Fig. 24)

Machhla Math:

Situated in Pir Taldandi, some images of Siva and many other Gods and Goddesses were excavated here. There is a Bamphi (big well) named Arjundiha near the Math. A mela sits here during Sivaratri.

Mahuldiha:

A village about 3 kms from Kaptipada. It is notable for its association with activities of the great terrorist leader Jatin Mukherjee, popularly known as **Bagha Jatin**, who had his secret headquarters here in 1915.

Finally Bagha Jatin and his team were located. Bagha Jatin and his party being very much tired concealed themselves behind a big ant hill on the bank of a tank. There was exchange of fire between the police and Jatin's party. **Chittapriya** received bullet wound at the jaw and died on the spot. Jatin and Jyotish got seriously wounded. Manoranjan and Niren were captured. Bagha Jatin died in the Balasore Hospital the next day. Subsequently the three surviving accused Jyotish, **Manoranjan and Niren** were tried. **Jyotish** was sentenced to transportation for life and the other two were sentenced to death by hanging. **Manindranath Chakravarti** of Kaptipada who gave land to Jatin to reside with his associates at Mahuldiha was confined to jail at Baripada for nine years. He was released in 1923, but was kept under Police surveillance for five years more.

Manatri:

Manatri is situated 11 kms to the south-east of Badasahi and 38 kms from Baripada. The place is well known throughout Odisha for the temple of its presiding deity, **Kakharua Baidyanath**. The people here were required to offer three *Manas* ot paddy to the deity, a practice not yet altogehter given up. The name Manatraya or **Manatri** (literally three mana) is said to have originated in this way.

Thousands of people come here from distant parts to present offerings to the deity. During Sivaratri, Jatras are held in honour of this God. Nearly 10 to 15 thousand pilgrims assemble in this festival and give offerings to the temple.Both *Bel and Tulsi* leaves are offered to the deity.

By the side of the above temple there is an old reservoir. It is called the **Kundi or Kunda**. Water is to be found in this Kunda throughout the year and the place is connected with the river Gangahara. Gangahara and the Kundi surround the Baidyanath Kshetra on three sides. The Kundi is very deep. The architectural design and workmanship of the temple are of the 15th or 16th century AD.

The Baidyanath temple is divided into three parts Natamandira Jagamohana and Mula Mandira.

There were some inscriptions in the Kakharua Baidyanath temple attached to the temple wall. According to the Panda of the place, Pruthivnath Bhanja, the youngest brother of Jadunath Bhanja, while building the *Natamandira* had the stone inscriptions plastered over so as to completely obliterate them. He is also said to have seized the copper plate grants and had them removed from the place.

Many Sanskrit and Odia manuscripts are to be found in the houses of these Pandas.

This temple is picturesque in appearance. It attracts travellers from long distance. There are some erotic scenes on three sides of the ***Mula-mandira***. On the spire of the temple there is a Trisula (trident) of Siva and on the Mohana there are beautiful images of various Gods and Goddesses. A km. to the east of the temple is the river Gangahara. Devotees after bathing in the river come to worship in the temple.

There are remains of an ancient fort about half a mile to the west of the temple. Tradition has it that Ramchandra Bhanja, Raja of Mayurbhanj constructed it and lived in it for sometime. It is further stated that adjoining it there was once a big town and that at one time both the fortress and the town were thickly populated. (Fig. 28)

Megasani:

One of the chief mountain peaks in Mayurbhanj district. Its height is 3,824 ft. There was a Dak Bungalow close to the summit. Only the walls are standing now. It is a place with excellent natural beauty.

Mulapal (Ratanpur):

It is situated in Panchpir subdivision on the banks of river Salandi and at the foot of a hill. Ruins of the ancient fort belonging to Zamindar of Ratanpur Pargana are traced here. At present there

remains a mound surrounded by jungles, probably on the ruins of the old fort. A furious battle is said to have been fought here between the ruler of Ratanpur and Gangeswar Dev, King of Puri as described by poet Radhanath Rai in his epic 'Parvati'.

The deity **Sri Dadhibaman Jew** at present in Digdhar village was previously presiding there at Ratanpur. The ruler of Ratanpur was of Bhuyan community. At present his families are enjoying Lakharaj lands.

Pathuriagada:

Situated 3 kms to the west of Kutling in Kaptipada subdivision, it is surrounded on the west by the river Devanadi, on the east by a channel called Raktianal, on the south by another channel and on the north by a vast moat. The place is covered on all sides by stone walls, which probably accounts for its being named Pathuriagada. A large and spacious flight of stone steps may still be seen on the bank of Devanadi. Extensive ruins of brick-built walls are still visible on all sides. Mounds of old brick debris are found in many places around this fort. In course of excavations, a crucible for melting gold was discovered here.

Pedagadi:

This is situated at a distance of 10 kms from Podadiha and 6 kms from Udala. The place is famous for the temples of **Nrushingha** and **Jhadeswar Siva.** The village is best known for having skilled blacksmiths who can manufacture light arms including swords and Bhujalis of excellent quality.

The village was a centre of Sanskrit learning. More than a hundred years ago two distinguished scholars, Basudeva Tripathy and Dasarath Misra, lived in this village. (Fig. 32)

Pratappur:

Pratappur is 18 kms to the south-east of Baripada and is only 10 kms from Krushnachandrapur station. This place is bounded on the south and west by the river Burhabalanga

Pratappur was formerly, called Ramchandrapur after the name of Ramachandra Bhanja Deo who founded it. The place, which is only a village now, was once a flourishing town and its date of foundation was much earlier to that of Hariharpur. A dilapidated temple of Dadhibaman and an indigo factory both founded by Maharaja Jadunath Bhanja Deo are amongst the old relics of the place.

At one time it yielded a good crop of indigo. There is a small hut in which the images of **Jagannath, Dadhibaman** and **Mahaprabhu Chaitanya** are worshipped.

Hundreds of pilgrims assemble here to celebrate the birth anniversary of **Chaitanya** on the **Dol Purnima**. On this occasion, they sing the name of Hari, day and night without stop. On the Makar Sankranti day a festival is held in honour of **Dadhibaman** which is attended by hundreds of devotees.

Rairangpur:

Rairangpur, the headquarters of Bamanghaty subdivision is situated at a distance of 85 kms from Baripada on the Baripada-Tatanagar Road. It consists of 8 villages namely, Baidaposi, Mahuldiha, Kuchaibudi, Ichinda, Takuranibeda, Amladuba, Pichhilaghati and Rairangpur. It has become the seat of Subdivisional office since 1917, soon after the suppression of the **Santal Meli.**

Durga Puja festival is observed here with great pomp for a period of seven days. Dramas, operas and Chhau dauces are performed by the people on that occasion.

There is an old temple of **Siva** which now stands in a dilapidated condition. A new temple has very recently been constructed by its side. **Uda Jatra** or **Chaitra Parba** and Shivaratri or Jagar Jatra are the main festivals of this temple.

There is a Math here dedicated to **Sri Raghunath Jew.** It was established by a Sadhu and is now being managed by the Government. It is maintained by the income from the lands allotted for the purpose as well as the voluntary contribution of the public known as 'Pahikia'. The temple is kept neat and clean having a good garden, a well and a granary. (Fig. 31)

Udajatra:

This Jatra is held on last three days of *Chaitra* and first day of *Baisakh.* There is a Siva temple on the bank of river Khadakhai, village Gadasahi dedicated **Lord Aisaneswar.** In the sanctorum of the temples Lord Siva called **Asthasambhu.** All the rituals start of penance stand having a deep belief in the God. The devotees take penance. They walk on the pointed edge of a sword and pierce a thread in the palm. The most important is Uda Jatra in which the devotees (not all) to rotate in the sky 10 ft above the ground by use of a rotator, their skin

of the back pierced by a steel hook. The scene is most horrible. (Fig. 25,30)

Saraswati Festival of Udala:

Here **Maa Saraswati,** the deity of learning is worshipped. Normally on **Basant Panchami** (5th day of bright fortnight of Magha). Students and learners worship the Goddess for a day or two, but here worshipping is done permanently in a temple. The Puja started in a Mandap in 1875 AD at the middle of Udala town. A temple was built since 1984. When the temple was inaugurated, there was a grand gathering of people followed with *Jagnya* and *Sankirtan* etc. Here during Basanta Panchami Puja a fair is held for 15 days. In this fair, opera parties, circus, Meena bazar activities, magic show, music festivals and number of shops are held adding charm to the fair.

Legend has that the name of the town Udala is from **Udalaka Maharishi** of Mahabharat. The present Saraswati deity (Bagdevi) was in the Ashram of the *Rusi*. **Arjuna** (the middle Pandav) prayed to **Bagdevi** and got her favour by the blessings of the Maharshi. Arjuna in the disguise of *Brihanala* could teach dance and music to **Uttara,** the daughter of **Raja Virat.** (Fig. 37)

Kainpur:

Located 14 kms from Rairangpur there is village Kainpur where **Lord Sripakanapat Baba Nrusingh Thakur** is worshipped since 1700 AD. The main 3-day festival **(Jantal Mela)** starts from Sunia day i.e. birth day of **Vaman** the fourth incarnation of **Visnu Avatar.** The name of the Hill where the temple is located is called **Pakana Pahad.** The place is full of scenic beauty, fountain, lush green forests. Traditional mass feast (Jantal) is held here during the **Sunia day.** In addition to annual festival each Sunday throught the year, hill worship is done in the temple.

Ranibandh:

Five kms to the west of Badasahi lies the village Ranibandh. There was a stone fortress at this place and twelve tanks are situated on all its sides and one in the middle. On the northern border of the latter, ruins of a very old **Siva temple** are to be found. Lying scattered on all sides of the tank are carved stones, some of which are fine specimens of old architectural designs and workmanship. On

all sides of the tank runs a stone pavement. On the outskirts of this village, two **Buddhist images** are noticed.

The local people believe that many images of Gods and Goddesses are lying buried here which may be brought to light by excavation.

Samibruksa:

Three kilometres to the south of Podadiha is seen the peak of a hill known among the people as Samibruksha. The hill is about 500 ft. high. On the western side of the hill there are five caves which, from a distance, look like small rooms. Tradition says that the five Pandavas hid their arms in these five caves before proceeding to the court of the king of **Virata**. On the **'Trayodashi Tithi'** that is the **Baruni** day in the month of **Chaitra** water running down the eastern side of the hill is believed to be sacred. Attracted by the sanctity of the water, people gather here from distant places at the time of the *Mela*. On the **Makar Sankranti** day another mela is also held, when 2 to 3 thousand pilgrims assemble and the common folk of the place sing and dance at a place on the northern part of the hill.

At the foot of the hill, there is a monastery of a **Babaji** where the **Bhagavat Purana** and other religious books are worshipped. (Fig. 33,34)

Sathilo:

Two kilometres from Betnoti Railway station and 11 kms from Badasahi is the ancient village Sathilo. This village shows heaps of ruins over an area of about 100 X 50 cubits. These ruins are of an **old fort** that had on the eastern and western sides two big tanks. In front of the ruins of the fort stone slabs on which artistic figures appear in base-relief with fine carvings, have been preserved in a hut. These slabs indicate the existence at one time of some temples. Images of **Durga-basini, Nursingha, Krushna** and other deities arc found. They bear marks of ravage made by time and other agencies.

Sidha Guha (Radho):

It is situated 12 kms from Udala. There lies Sidha Gumpha in hills of Sindur Mundi in village Radhagaon of Kaptipada Subdivison. In different times of a year here there is a congregation of **Sidha Sadhaks** in the **Sindurmundi hills.** Sidha

Gumpha therein was once Sadhna Kshetra of Luipa, the prime man of Odia literature. On the day of **Sambadasami** i.e. in January – February, **Luipa** got **Siddhi** for which Sambadasami is observed as **Siddhi Divas of Luipa.** From the day of Samba Dasami to the day of **Makar Sankranti** a great fair is observed as Siddhi Divas (Day of Achievement). There is evidence on record that Luipa was born in 6th century AD in village **Radhogan**. In this village there are places like **Sidha Vasuli Pitha,** temple of **Dadhivaman Jiu, Sihareswar.** (Fig. 35)

Simla : (25 kms from Baripada)

A place on the left bank of the river Burhabalanga. There is a temple for **Simileswar Siva.** A big mela sits here during Sivaratri which continues for a week. About 5,000 people assemble here some of whom even come from outside the district and offer Pujas to Lord Siva. The place presents a picturesque natural beauty. It is situated on the 25th km on Baripada-Rairangpur Road.

Similipal:

i) It is situated 94 kms from Baripada and 285 kms from Bhubaneswar. It is a small place on Similipal hill ranges with a forest office and a police Out post. In front of the hill called **Burabalanga** originates river Burabalanga. Similipal with its dense green forest, hilly terrain, broad open valleys, plateaus, grass land and rich bio-diversity has the unique distinction of being a tiger reserve, a national park, a wild life sanctuary, an elephant reserve and a biosphere reserve.

Important and rare wildlife species include tiger, elephant, leopard, sambar, spotted deer, barking deer, mouse deer, gaur, hill myna, hornbills, peacock, python, cobra, lizards etc. Gorgeous **Barehipani** (400 mt) and **Joranda** (150 ml) waterfalls are of great attraction.

Average mean elevation of Similipal is 900 metres. Tall and luxuriant Sal trees in large numbers stand like sentries. The handsome peaks of Khairibur, (1178 metres), Meghasani (1158 metres) and others welcome like smiling receptionists from the emerald heights. Sweet scented champak flowers freshen the air.

Several rivers like Budhabalng, Khairi, Salandi, Palpala etc originate from the hills

and meander throughout the forest like veins and arteries in the body. Many of them have formed ascending rapids and foaming falls before leaving for the plains.

The crocodile rearing centre at Ramatirtha near Jashipur on the bank of river Khairi Bhandari is an additional attraction.

There is **Athardeul,** Bakua in central Similipal which is a mute testimony to the past glory of **Bathudi tribals.** On **Makar Sankranti** day the tribals from the hills gather at the temple to offer prayers to their clan God.

For 845.70 sqkm of Similipal has been declared as National Park since 1980. In the park **Bareipani** and **Joranda** waterfalls are special attractions. In the sanctuary there are 15 revenue villages of Astakunar G.P. of Jasipur block, 15 villages of Gurugadia G.P, with a total population of little more than 17000. The villagers are all tribals of Ho, Munda, Bathudi, Khadia and Mankadia. One can visit the **National Park** from Jasipur. It is the gateway to the park. Similipal sanctuary area covers 2750 sqkm. For accommodation there is PWD Dak Bungalow and **Aranya Nibas** of Tourism department.

Similpal tiger reserve:

Similipal tiger reserve came under the umbrella of the project in 1973 for an area of 275 sqkm out of which 845.70 sqkm is the core area. It is one of the eighteen tiger reserves of India. 1992 census speaks presence of 95 tigers and 220 species of birds and more than 22 species of mamals. There are 850 villages around a 500 km periphery with a vast population. The villages are not included inside the National park. (Fig. 38)

Similipal wildlife sanctuary:

Located in Mayurbhanj district, Similipal with its dense green forests, hilly terrain, broad open valleys, plateaus, grass lands and rich bio-diversity has the unique distinction of being a Tiger Reserve, a National Park (proposed), a Wildlife Sanctuary, an Elephant Reserve and a Biosphere Reserve. Semi-evergreen to dry deciduous forest types (1076 species of plants including 94 varieties of orchids) provide suitable home for a variety of fauna (42 species of mammals, 231 species of birds and 29 species of reptiles). Important and rare wildlife species include tigers (98 nos) against the total nos. of 194 tigers in the entire State as per 1998 census), elephants (565 as per 1999

census), leopard, sambar, spotted deer, barking deer, mouse deer, gaur, hill myna, hornbills, peacock, python, cobra, lizards etc. Similipal is the richest watershed in Odisha feeding several perennial rivers such as Budhabalanga, Khadkei, Khairi-Bhandan, Westdeo, Saland etc. Gorgeous Barheipani (400 mt) and Joranda (150 mt) waterfalls are of great attraction. The rich bio-diversity, the physical and topographical features of Similipal constitute a unique and delightful destination or scientists, nature lovers, students and tourists. (Fig. 39,40,43)

1-Athara Deula :

Located in Jasipur Block of Lembu Jharana Panchayat, there is **Athara Deula temple.** The Bathudi tribal community worship God **Badam** who, according to Bathudi, is **Sunya Bramha.** The *Puja* is done in the temple for 18 days in the month of Chaitra, for which the temple is called **Athara Deul.** (Fig. 41)

On the foot hill there is a doorless temple called **Manab Mandir** and one tank called **Meghanad Tank.** One has to take bath in the tank and then after climbing up for 25 minutes will reach Athar Deul, the sanctum.

This is a good tourist spot.

2-Sitakund fountain:

It is famous as a tourist spot. It is located in the foot hill of Similipal forests. This fountain has come from "Kalipahad" from a height of 2500 ft. Since the fountain is in sanctuary area, the wild animals come to quench their thirst. It is a place of religious importance to Hindus and it is site of attraction for picnickers due to picturesque beauty of a small waterfall and gorge filled with water. (Fig. 29)

3-Munimath:

It is located 2kms from Sitakunda on Palapala fountain. There is old **Siva temple** here dedicated to **Budheswar.**

4-Machhakandana waterfall:

It is a combination of three waterfalls. Near the first waterfall there is a cave. In the second waterfall the water vapours creates a spectrum. One has to come down to see the Sun in the sky.

5-Chingudia Waterfall :

Its height is about 250 ft. It is so named because like small legs of prawn many streams are combined to form a fall. Below there is water tank where fall water is collected. Similpal mountain is famous for its Barahipani and Joranda waterfall. But many other

small falls are there which tourists would see to enjoy their natural scenery. (Fig. 36)

6-Krushna Mukha Hanuman:

Near the Sitakunda there is a cave temple where Lord Hanuman is worshipped. The face of Hanuman is black since he returned from Lanka after gutting it.

7-Barahipani Waterfall:

In the deep Sal jungles of Similipal there is the village Barahipani. Here is a waterfall named after the village. The water falls from a height of 1308 ft. The source of river Budhabalang is here. Volume of water during rains is considerable.(Fig. 42)

8-Joranda waterfall:

There is another waterfall near the village Joranda (150-meter high) which is a picturesque view. (Fig. 45)

Sirsa:

It is a big village on the bank of Subarnarekha river. It is famous for tassar industries. There are a High School, Rest shed, Post office and a Forest office. There is a beautiful spot in this village locally known as **Merughaty,** where a temple of **Mahima religion** is located in an area of 56 acres. The Mahima Matha was established in 1831 AD during the reign of **Raja Jadunath Bhanja.** A mela sits here during **Makar Sankranti** which continues for a week. (Fig. 44)

Sainkula:

Sainkula located in the border of Mayurbhanj and Balasore districts under Gopaballavnagar Block is famous for **Dola festival** which started since 108 years initiated by **Sriramachandra Bhanja Deo.** When Dola approaches, the village becomes active. The function continues for fifteen days from full moon day of Falgoon.

Suleipat:

It is situated 18 kms from Rairangpur and 100 kms from Baripada. Suleipat near river Khadkhai is a nice place which was once the residential area for Tata officials as mining was carried out from nearby places. It is famous for the adjacent hills containing iron ore. Now several State departments have taken over the establishment including the tourism development and facilities have been provided. Boating facility is likely to be provided to increase the tourist inflow. Suleipat is connected by a railway line to Tatanagar. Originally it was a 24 -inch guage rail line for loading siding.

Takatpur:

Situated to the west of Baripada at a distance of 3 kms it is named after Takhat Kumari, Dowager Maharani, who took great interest in starting an Agricultural farm in this village. The work commenced on the 10th March 1933. The farm covers an area of about 600 acres. Its activities are not confined to agriculture only and attempt has been made to develop horticulture, poultry, dairy, farming, weaving and cottage industries. A bundh about 1,500 feet in length and 24 ft. in height has been erected for purposes of irrigation.

There is a temple here known as **Banabihari Mandir.**

Tridhara Waterfall:

Tridhara or Tinidhara is located in village Saradha of Karanjia sub division. River Deo which comes from Similipal forests has been flowing here in three streams.So the name is Tridhara here. It is a good picnic spot. Every year **Makar festival** is held here which attracts tourists.(Fig. 47)

Tentaposi:

This village is situated in the Bamanghaty subdivision about 20 kms from the Subdivisional headquarters. It is on the left bank of the river Kanhu.

It is an old village and tradition has it that it was an important place during the regime of the Dharua rulers where they fought against the then Bhanja rulers and were defeated and driven out. There are ruins of an **old fort** and a **moat** here .

Thakurmunda:

Thakurmunda is an old village in Thakurmunda pargana. It was the seat of the old zamindar of Saunti community of this pargana. It is 38 kms away from Karanjia and 160 kms from Baripada. On the occasion of **Chaitra Sankranti,** a mela locally called **'Uda Jatra'** is performed here which continues for a week. More than 2,000 people assemble here on this occasion and the devotees swing on a post in honour of God **Siva.**

Tangiria Matha:

Located at a distance of 12 kms from Udala on Udala-Seragad road there is Tangiria Hill wherein **Tangiria Math** is housed in a cave of a hill. The deities are **Tangiria Mahadev** and **Tangiriani (Parbati).** The main festivals are **Sivaratri, Makar Sankrati** and **Durga Puja.** (Fig. 49)

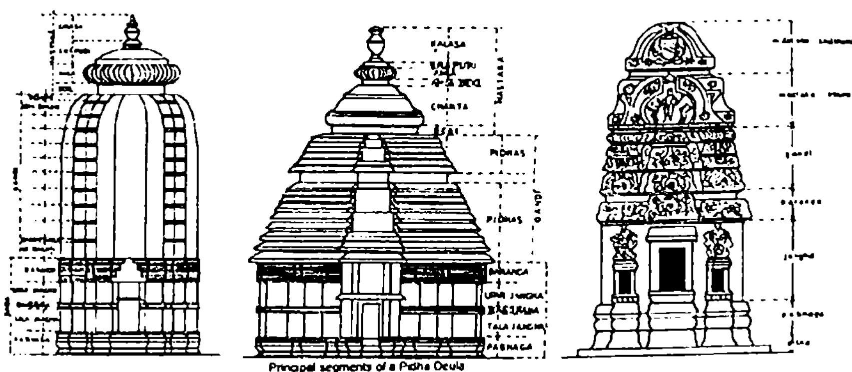
Tunki Waterfall:

Located near Ranga Matia 15 km from Khunta, there is Tunki waterfall, one of the mini waterfalls of Similipal forest. The height of the fall is 100 ft and during rainy season, water width of the fall is nearly 20 ft. In winter the quantum of water is reduced. It is a good picnic spot. (Fig. 50)

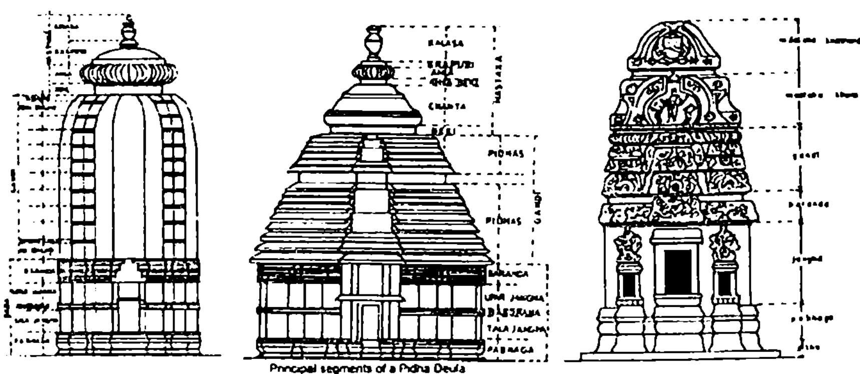
Binjhadarha Waterfall:

This waterfall is located in village Daleidihi of Saragada Gram Panchyat of Bijatal Block. It is one km by foot-path from the village. 50 ft above the foothill near the waterfall, there is a cave where Om Baba is worshipped. At the gorge (Darha) where the water falls is very very deep. The fall is famous for its scenic beauty among the lush green forest. (Fig. 48)

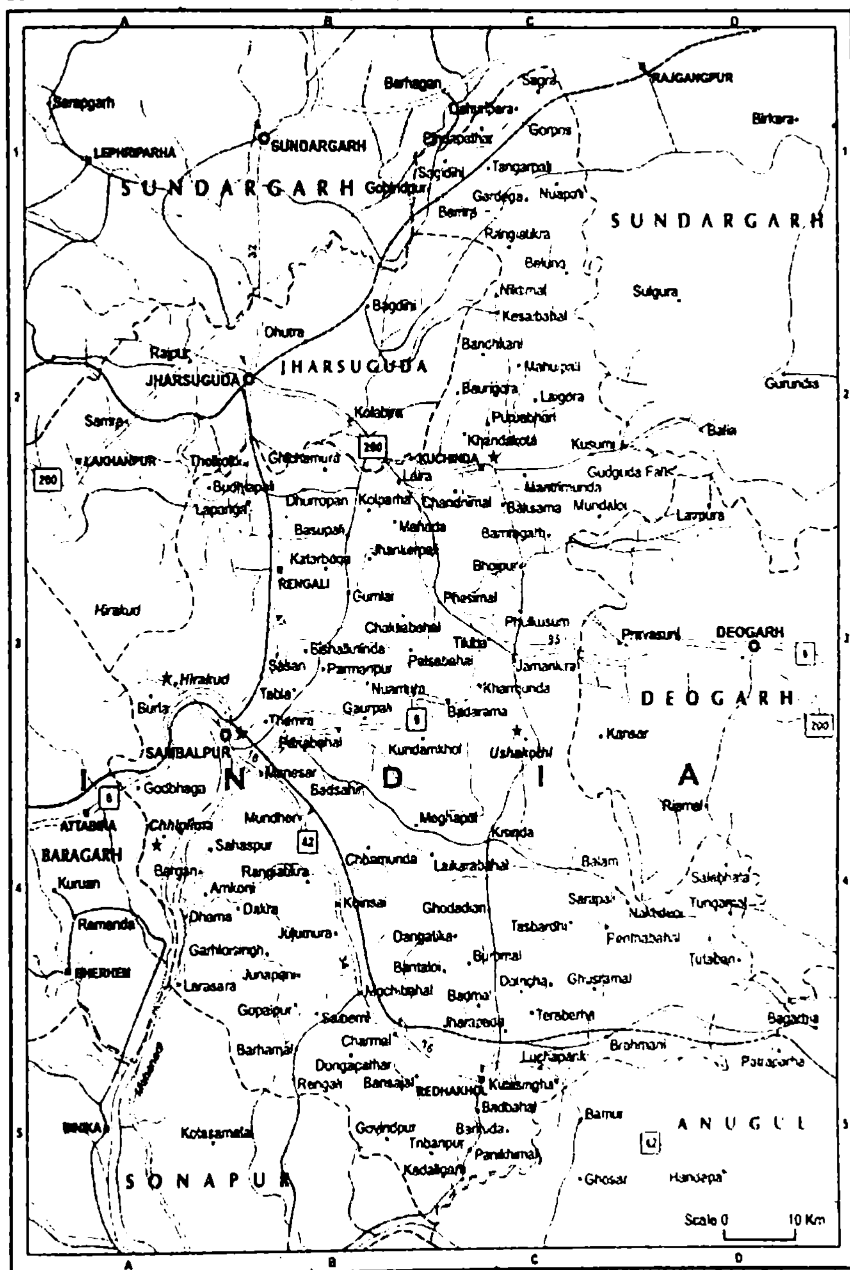




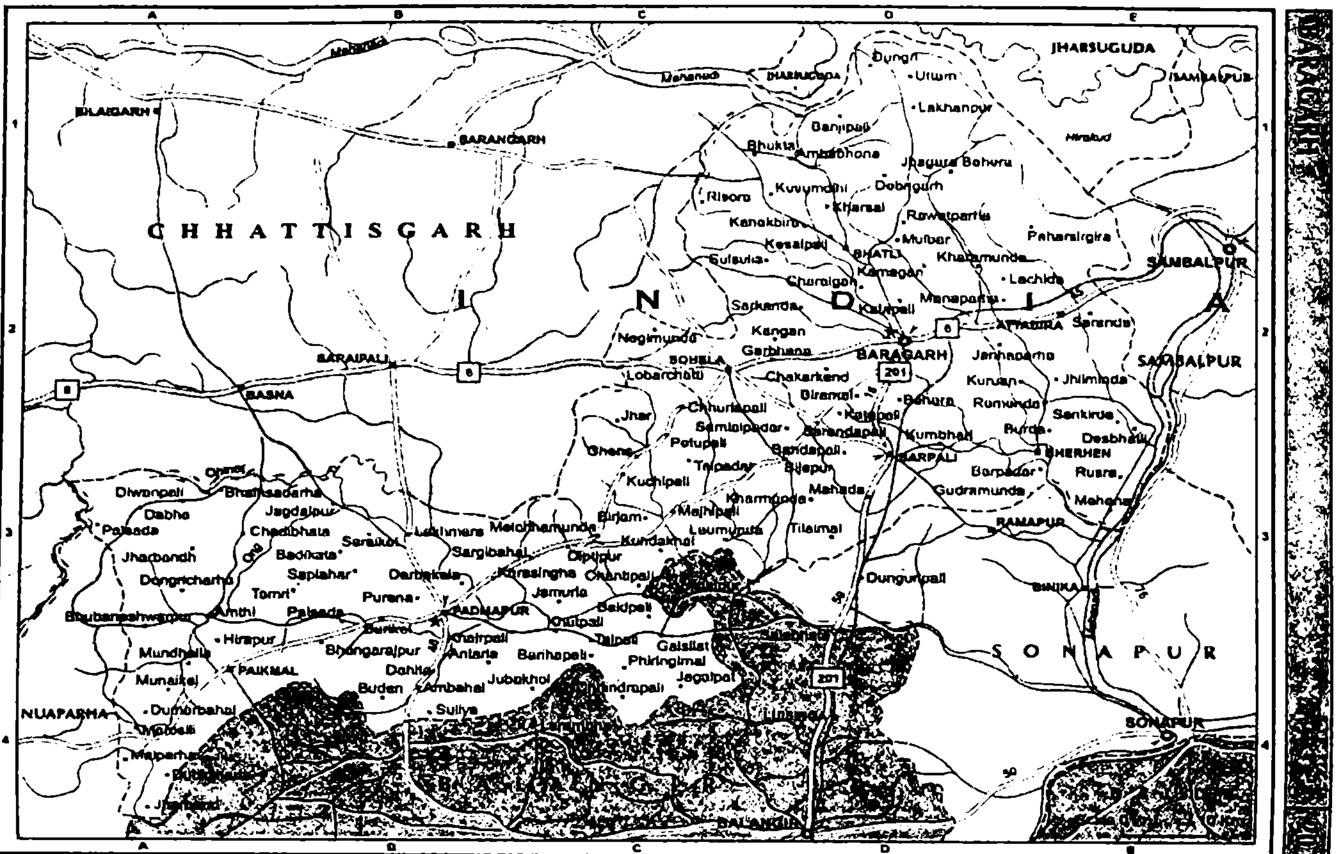
Principal segments of a Pidha Deula

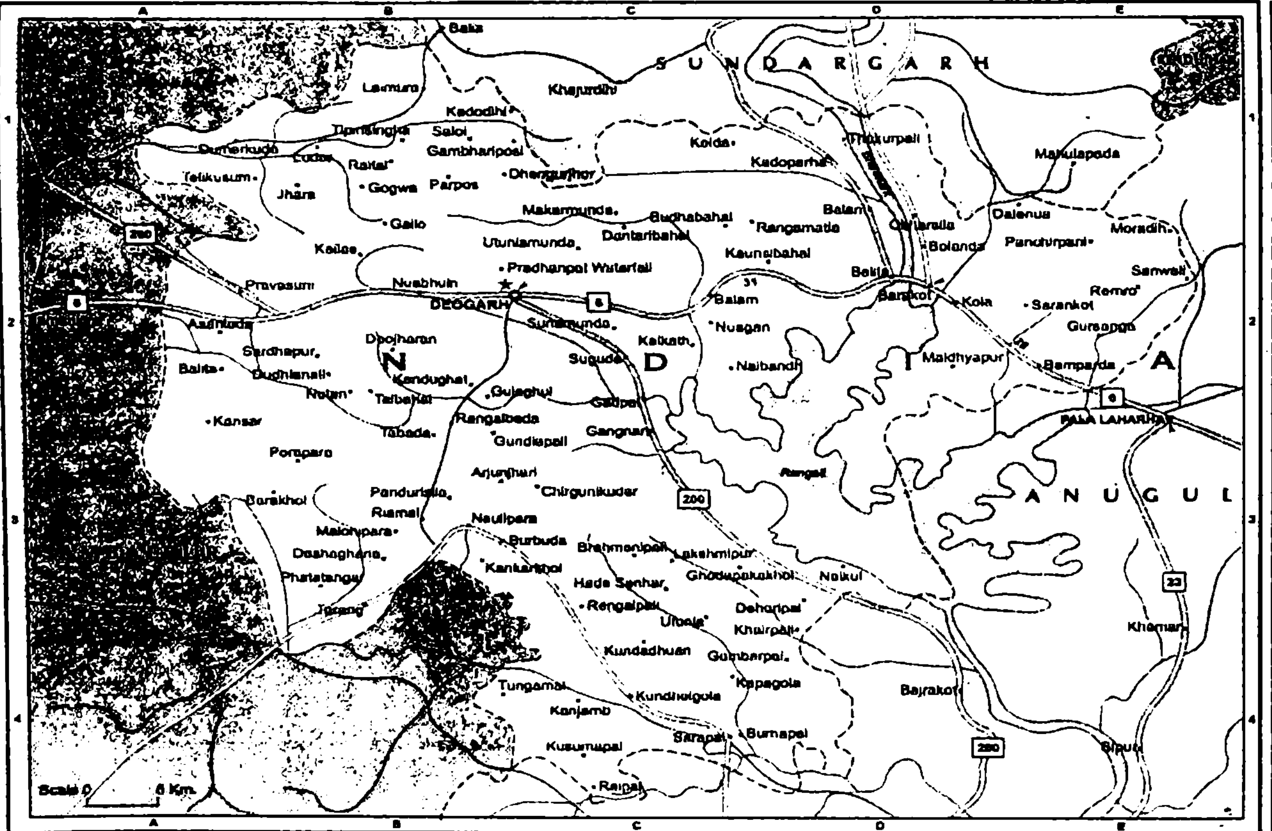


Principal segments of a Pidha Deula

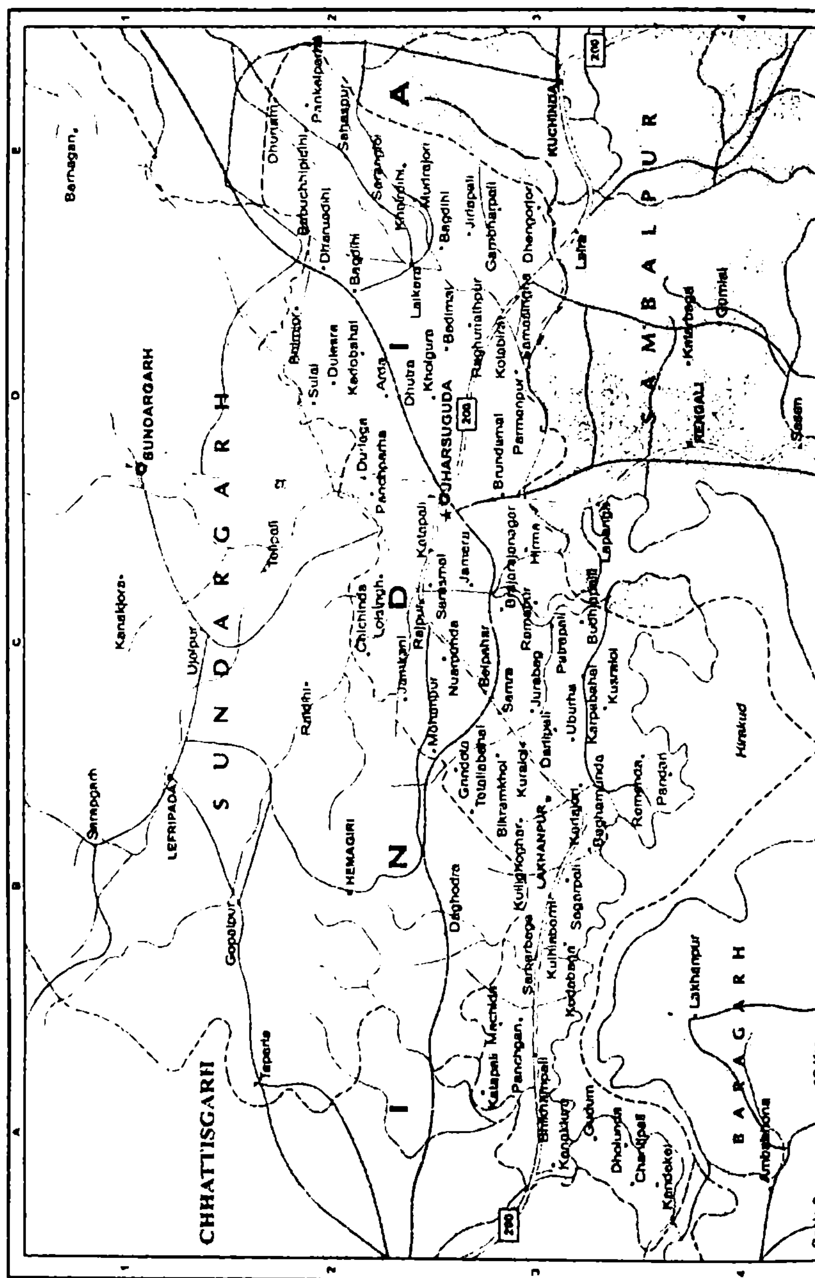


RAJGANGPUR
Birkera
SUNDARGARH
LEPHRIPARHA
S U N D A R G A R H
Barhagan
Sagra
Gopabandhu
Gorpns
Tangarpali
Gobindpur
Nuapali
Sulgura
Bagdihi
Kesaibahal
Banchkani
Rajpur
JHARSUGUDA
J H A R S U G U D A
Lakhanpur
Laikera
KUCHINDA
Lara
Gudguda Falls
Kusumi
Bamra
Hirakud
Baurigora
Pupunbahal
Kolpanhal
Chandnimal
Maneswar
Mandara
Basupali
Jharikerpali
Bhojpur
RENGALI
Gumlai
Phesimal
Chaurpur
Paramanpur
Tabla
Tilaibani
Jamankira
DEOGARH
D E O G A R H
Badarama
Kundamkhol
Ushakothi
Sasan
Burla
SAMBALPUR
Godbhaga
I N D I A
Maneswar
Badsahi
Meghapali
Kinaida
Riamal
ATTABIRA
BARAGARH
Chhiplima
Sahaspur
Bargarh
Rangiabira
Amkoni
Kuruan
Dhama
Dakra
Julumura
Ghodadian
Dangaluka
Laikerabahal
Burmal
Bantaloi
Ramenda
Garhloisingh
Junapani
Larasara
Gopalpur
Badma
Dongripali
Ghosramal
Teraberha
Tutaban
Bagachha
Brahmani
Luchapara
Rengali
Bansajal
REDHAKHOL
Kuluthgthu
Badbahal
Barmur
BINKA
Kotasamalai
S O N A P U R
Govindpur
Tribanpur
Kadalipali
Ghosar
A N U G U L
Handapa
Scale 0 10 Km


BARAGARH
JHARSUGUDA
SAMBALPUR
CHHATTISGARH
INDIA
SONAPUR
BIJAIGARH
SARANGARH
SARAIPALI
BASNA
NUAPARHA
PAIKMAL
PADAMPUR
SOHELA
BARAGARH
BARPALI
BHATLI
ATTABIRA
RAMAPUR
BHERHEN
BINIKA
Dungri
Uttam
Lakhanpur
Banjipali
Bhukta
Ambabhona
Jhagura Bahuru
Risora
Dobgurh
Kharsal
Rawatparta
Kanakbira
Kesaipali
Mulbar
Sulsulia
Kamagon
Khadamunda
Paharsirgira
Lachida
Charaigon
Sarkanda
Manapada
Saranda
Kangan
Negimunda
Garbhuna
Lobarchatti
Chakarkend
Jamhaparna
Kurusan
Jhilminda
Runkunda
Sankirua
Burda
Desbhati
Rusra
Mahenga
Barpadar
Gudramunda
Kumbhari
Jhar
Ghens
Potupali
Kuchipali
Bijepur
Mahada
Tilaimal
Kundakhal
Birjam
Majhipali
Laumunda
Diptipur
Chantipali
Dunguripali
Jamurla
Beldipali
Melchhamunda
Lakhmara
Sargibahal
Darbhakata
Purena
Saraikhol
Chadibhata
Jagdalpur
Badikata
Saplahar
Tomri
Palsada
Amthi
Hirapur
Bhubaneshwarpur
Diwanpali
Dabha
Jharbandh
Dongricharha
Mundhaila
Munaikel
Dumerbahal
Bhengaralpur
Dahita
Buden
Ambahal
Sulya
Jubakhol
Antaria
Barihapali
Phiringimal
Jagatpal
Galsilat
Talpali
Khairpali
Chandrapali
Dudupali
Birsingha
Temri
DALANGIR


DEOGARH
SUNDARGARH
ANUGUL
Baita
Lamura
Khajurdihi
Kadodihi
Tiринsingha
Saloi
Gambharipal
Dumerkuda
Kolda
Kadoparha
Thakurpali
Malulapada
Telikusum
Jhara
Raital
Gogwa
Parpos
Dhenguripur
Gailo
Makarmunda
Budhabahal
Rangamatia
Balam
Dalenua
Moradih
Kailas
Utunlamunda
Dantaribahal
Kaunsibahal
Bolanda
Panchirpani
Pradhanpat Waterfall
Samwal
Pravasuni
Nuabhuin
DEOGARH
Balam
Barkot
Kola
Sarankot
Remro
Gursanga
Aasinuda
Sundhapur
Dhoiharan
Nuagan
Kaikath
Balta
Dudhianali
Kandughat
Suguda
Naibandi
Maidhyapur
Bamparda
Notam
Taibahal
Gulaghul
Gadipal
PALA LAHARHA
Kansar
Rangalbeda
Tabada
Gundiapali
Gangnari
Porapara
Arjunjhari
Rangali
Barakhol
Pandurisila
Chirgunikuder
Ruamal
Naulipara
Maichpara
Burbuda
Brahmanipali
Lakshmipur
Dashagharia
Kantarbhol
Ghodapakhol
Naikul
Phatatanga
Hada Sanhar
Rengalpali
Deharipal
Utkela
Khairpali
Khamar
Kundadhuan
Gumbarpal
Tungamal
Kapagola
Kundheigola
Bajrakot
Konjamb
Sarapali
Burnapal
Kusumapal
Sipur
Raipal
200
6
23
Scale 0
8 Km.

JHARSUGUDA



JHARSUGUDA
S U N D A R G A R H
S A M B A L P U R
B A R A G A R H
CHHATTISGARH
SUNDARGARH
LEFRIPADA
HEMAGIRI
KUCHINDA
RENGALI
LAKHANPUR
Brajarajnagar
Belpahar
Hirakud
Kolabira
Laikera
Bagdihi
Lapanga
Lakhanpur

Sambalpur District
(Undivided)

- **Sambalpur**
- **Baragarh**
- **Deogarh**
- **Jharsuguda**





Introduction :

It is one of the western-most districts of the State of Odisha and roughly triangular in shape. In 1905 Sambalpur was brought from M.P and annexed to Odisha. In 1912 this became one of the districts of Bihar and Odisha Province. In 1948 after merger of princly states Bamara and Rairakhol, Sambalpur became a big district.In 1993 old Sambalpur district was divided into four districts ie. Sambalpur, Baragarh, Deogarh and Jharsuguda.

Mahanadi, Brahmani, Ib, Jeera, Jhaun and Ong rivers are passing through the district. Hirakud dam has been constructed across Mahanadi which has an area of 771 sq miles.

Natural springs which come down from the Nrusinghanath Hills create a pool of water at the foot of the Hill close to Nrusinghanath temple. The pool is called **Haran Papa**, the water of which is believed to be capable of washing away all sins.

The Barpahar (literally 12 Hills) are main hill ranges in the Bargarh Sub-division covering an area of over 777 sq. miles and attaining a height of 2267 ft at the peak of Debrigod. Debrigod is one of the few hills of the range offering good water supply near the summit.

Sambalpur district was long under Gond and Binjhal chiefs before historical dynasties like Gangas, Kadambas and Chauhans appeared and became masters of different regions. The Chauhans, a branch of the Patna house, were the most powerful and ruled over a cluster of 18 States in western Odisha and the eastern parts of Madhya Pradesh. The Chauhan rule was crumbled by the onslaught of British imperialism. Surendra Sai, a scion of the dynasty, led the people of the district against the British at the time of the famous Indian Mutiny of 1857 and continued the struggle long after the Mutiny had collapsed in the rest of India.

The district has thick and inaccessible forests and a large variety of wild life roughly from elephants to rabbits. One of its waterfalls, though sung by poets and princesses, has, for over half a century, been put to the prosaic use of generating hydro electric power.

The district of Sambalpur has been named after the headquarters town Sambalpur. According to **O' Malley,** the town itself derives its name from the presiding Goddess Samalai whose image was found by Balaram Dev, the first Chauhan Raja of Sambalpur, beneath a *Simul* (silk-cotton) tree.

Ambabhona:

The village is situated in the north-west of Bargarh subdivision 40kms north of Bargarh. A road from Bargarh runs through Bhatli and from there through Duari to Ambabhona. This village was a fortified place in the days of the Chauhan Rajas of Sambalpur and the remains of the **old fort** are still in existence. There is an old stone temple dedicated to **Kedarnath Siva.** It is one of the eight Siva temples constructed by Dakshin Rai, the Dewan of Raja Ajit Singh of Sambalpur. The **Kedarnath** temple is located inside a tank with beautiful forest back-ground and it reveals high standard of Chauhan architecture. (Fig. 1)

Aksharasila Buddhist inscription:

Bahadaposi Chhak is 33 kms from Debagad and 7 kms from Bahadaposi Chhak. River Brahmani flows east of erstwhile

Bamanda State. In its catchment Aksharasila rock inscription, sanctum of Maa Rambha Debi, Barakot inscription, Chulia cave, Haripur rock inscription, Bhatsingh, Samaleswari temple, Bajrakote, Samal, Paschimeswar temple, Talchua etc. carry the bright light of **Buddha culture.** The rock inscription of village **Aksharasila** is one of them.

On a stone 10 ft long and 10 ft wide, the inscription is engraved in **Pali language.** The villagers worship this rock as village deity. In the inscription name of a Bouddha Vikhu is mentioned whose name is **Bichitra Bhusan.** (Fig. 2,3)

Badarama:

A village situated on the National Highway No.6 in Kuchinda subdivision 42kms north-east of Sambalpur. It is located at the head of the Badarama Ghat of the National Highway. While driving through this Ghat in the night one may come across bisons, sambars, tigers and even elephants. Badarama is a centre of timber-producing area. Offices of the Forest Corporation and the Forest Range Officer are located here. There is a well-furnished Forest Rest House. A big market is held here on every Thursday and is noted for forest produce. **The Ushakothi game sanctuary** is close to the village Badarama.

Gobindpur (Bamra)

A railway station on the Nagpur-Howrah line. The village close to the station is known as Gobindpur which is connected with Deogarh by a good road of103 kms. It is also connected by roads with Rourkela, Sundargarh, and Kuchinda. The place is noted for trade in timber, bamboo and charcoal. Timber is mostly required for railway sleepers and also a number of saw mills found in the village. The place is noted for the **Makara Jatra** festival which is usually held in the middle of January.

Bargarh:

Situated on the left bank of the Jira river, Bargarh is the headquarters of the Subdivision and now district of the same name. The town is on the National Highway No.6, 59kms to the west of **Sambalpur.**

The original name of the place was **Baghar Kota** as known from an inscription of the 11^{th} century AD. It was called Bargarh probably from the time of Balaram Dev, the first Chauhan Raja of Sambalpur, who made it for some time his headquarters and constructed a **big fort** for its protec-

tion. Narayan Singh, the last Chauhan Raja granted this place in maufi (free hold) to two Brahmin brothers Krushna Das and Narayan Das, sons of Baluki Das, who was killed in action by the Gond rebels led by Bandya Ray and Mohapatra Ray. The grant is popularly known as the *Sirakata* (Beheaded) grant. (Fig. 4,5)

Dhanu Jatra :

Dhanu Jatra held in Bargarh district of western Odisha is based on the exploits of Lord Krishna, depicting the marriage of **Devaki,** the only sister of demon king Kansa with **Vasudev** and ends with the killing of **Kansa.**

Held in January every year in the month of Sagittarius (Dhanu) or Pausa it is clebrated for 11 days from the 5th day of the bright fortnight till the full- moon day.

Bargarh becomes **Mathura,** the river Jeera becomes the river **Yamuna** and Ambapalli situated on the other side of Jeera becomes **Gopapura.** For 11 days the whole of Bargarh is transformed into a gigantic stage. Kansa, his death and the exploits of Krishna are enacted at 14 main places in Mathura and four main places in Gopa.

At present, the chain of events from the marriage between Devaki and Vasudeva till the death of Kansa forms the subject of many Dhanuyatras in western Odisha. However, the Dhanuyatra at Bargarh is the oldest and the most famous.

For 11 days many episodes are shown on Lord Krushna's activities. The shows are : (i) marriage of Vasudev and Debaki (ii) Ugrasena dethroned and Kansa becomes king of Mathura, (iii) Divine Message (iv) Imprionment of Debaki and Vasudeba (v) Direction of Kansa to Asta-malla (wretstlers) (vi) Birth of Lord Krishna in prison, (vii) Vasudeva takes Krishna to Gopapura (viii) Meeting of Vasudeva with Ugrasena. (ix) Kansa Maharaj visits Lord Syameswar Mahadev (x) Vijuli Kanya comes to Mathura Jail (xi) Kansa dashes Vijuli Kanya on a rock, (xii) Kansa's victories and counselling, (xiii) Jarasandha defeated (xiv) Marriage of Heti and Praheti (xv) Kansa sends Putana, Truna, Sàkata, Baka, Sandha etc. to Gopapura to kill Krishna (xvi) Oppression of Kansa on *Risis* (xvii) Vanasura defeated (xviii) Kansa invites Krushna Balaram in a letter being harrassed with the death of his messengers sent to Gopapura (xix) Akrura goes to bring Krushna Balaram etc.

This major festival, which came into existence in 1948, symbolically shows the victory of Lord Krishna, the embodiment of truth, justice and righteousness over Kansa who personifies arrogance and wickedness. The performance is superb with artistic talents.

This festival is a memorable experience as it involves the entire populace. Therefore, this festival is rightly called the greatest play in the world enacted in the biggest open air theatre. One should visit **Dhanu Jatra** for an experience of a lifetime. (Fig. 9)

Village Panimora, the Gandhi Village :

While majority of us have forgotten the contribution of the Father of the Nation, there is one unique village in Odisha which is an abode to Gandhiji by itself. Many people know this village as **'Gandhi Gaon'** (Gandhi Village). In Bargarh district, barely 40 kms from the Sadar region on the National Highway one can reach Sohela Block. This small town is located on the border of Odisha and Chhatisgarh. If we take a left turn at the National Highway near Sohela, we will reach the unique Panimora village at a distance of around 12 kms from NH. The journey itself with rural setting is an exhilarating experience. The natural surroundings of Panimora village will leave a visitor memorised for sure.

One will literally come to face with Gandhiji as soon as he enters the village, as a larger than life statue of the Father of the Nation is installed on a pedestal at the entrance. Right opposite is the **memorial** which depicts the unique past of Panimora village.

Within the boundaries of the memorial stands a pillar erected in **memory of Gandhi.** There is something interesting about the pillar. It is a place in open air exposed to the climate round the year. Yet, the names inscribed on the stone plaque of the pillar are easily visible and readable. The names of 32 people are inscribed on the plaque. It pays tribute to the 32 youths of the village who had participated in the **Quit India Movement** with Gandhiji way back in 1932.

Friday holds a special significance for this village. Since the day of Gandhiji's assassination, a special prayer is organised every Friday near the statue of Gandhi. Besides the Quit India Movement, the villages also played an active role in the **Bhoodan Andolan** by **Vinoba Bhave.** In 1963, Panimora

was declared as **'Gramadan'.** On that occasion, Vinoba left all his programmes and came for a visit to Panimora. The visit became all the more momentous when a most-wanted dacoit of Chambal valley surrendered at the feet of Vinoba. The people of Panimora were inspired by the revolutionary poet **Dibyakishore Sahu** in later stage he was known as **Paribrajak Bidyananda.** The revolutionaries of Panimora have not forgotton Bidyananda. In his memory a library has been established naming it **Bidyananda Pathagara.** (Fig. 8)

Gandhi Temple at Bhatra:

Mahatma Gandhi is revered all over the country, but people here in a little village off Sambalpur town pay homage to him in a very special way by worshipping his idol in a temple. The temple is situated in a village known as **Bhatra** in Sambalpur. As in other traditional temples, so are the rituals followed here. A **special prasad** is offered to Gandhi's idol twice a day. Common prasad like coconut and chuda (flattened rice) are offered and distributed among the devotees. Every day, special prayer is conducted with the chanting of **'Raghupati Raghava Rajram'**, one of the favourite *Bhanjans* of Mahatma Gandhi.

The occasions for special worship in this temple are different compared to any other. The special occasions are Republic Day, Independence Day and Gandhi Jayanti. There is a congregation of followers of Mahatma Gandhi to take part in the worship. A special committee called **Gandhi Mandir Development Committee** has been formed to look into the celebrations. **Abhimanyu Kumbhar,** a former Member of the State Legislative Assembly from the region, built the temple in 1974 with the help of locals. He did this in order to ensure the entry of lower caste people who were not allowed inside the temple then, being condemned as untouchables. In 1971 after Kumbhar got elected as an MLA, he built this temple dedicating it to the man which was formally inaugurated by **Nandini Satapathy,** the then Chief Minister on April 11, 1974.

The bronze statue of Gandhi was sculpted by students of the Khallikote Art College in Ganjam district. (Fig. 7)

Baragarh rural area:

Come *Akshay Tritiya,* a huge number of foreign birds flock to rural areas of Bargarh district. Villages like Parthala, Pandarijuri, Karlajuri, Antapali, Nilaji, Balijuri,

Nileswar, Khandahata and Panrapat, surrounding the Hirakud reservoir, wear a colourful look with thousands of winged guests nesting on various trees.

Every year **foreign migratory birds** flock to the area at the time of Akshay Trutiya and the inflow occurs during the week following the festival. Birds breed here and return to their native places after their hatchings learn to fly, during the month of Karthik (October – November.) Locals consider arrival of these birds auspicious for their villages. Various arrangements are made to protect these birds, including food. The villagers impose fine of Rs 500 on hunters for killing a bird. However, according to residents, the number of birds is decreasing day by day due to slack security arrangements. (Fig. 6)

Ganiapalli (Bargarh district):

Charles Febri first reported that **Buddhist remains** were found lying scattered in village Ganiapalli presently located in Bargarh district. The village is situated on the bank of river Ang, and gives a picturesque view where a Buddhist monastery had flourised. In the year 1970, students of P.G. Department of History, Sambalpur University, took up excavation work and found out the remains of a **Buddhist monastery** which is named as Muchhalinda monastery. Burnt bricks were used for construction of the structure of the monastery and those have been seen used in the walls and in the foundation. Two life-size Buddha images representing **Mucchalinda Buddha** and another **Buddha image** are found in this area. A number of objects have been found during excavation. Peculiar among the finds are - one iron safe and a lot of potshed of bowls and sprinklers. This site is ascribed to 5th century AD.

Barpali:

The village is located 11miles (19kms) south of Bargarh on the State Highway No2 running from Bargarh to Borigumma. A road from Sohela to Binka in Balangir district also passes by this village. It is also served by the DBK Railway which runs from Sambalpur to Titlagarh.

The village has a large number of **temples,** oldest among which is the temple of **Samaleswari** built by Bikram Singh, and the temple of **Jagannath** built by **Hrudaya Sai**, the son of Bikram Singh. The temple of Samaleswari with its beautiful tapering tower displays the

style of Chauhan architecture, while the Jagannath temple is built in the Odishan style.

The village is inhabited largely by weavers, and gold and silver smiths. It is noted for textile and bell-metal industries. It has also earned reputation for tassar weaving industry which is at present dying out.

The American Friends Service Committee spent 10 years (from 1951 to 1961) at Barpali for village service. They were assisted by a research team from the University of Massachusetts Amherst of achievement motivation research. Dr. Thomas M. Fraser, Junior, has prepared a report of his achievement motivation research at Barpali and neighbouring villages. An extract of the same is given hereunder:-

"Almost all of the trainees were young men. The average age of all men trained was twenty-four, and many were only in their late teens. It had been hoped by Barpali Village Service that a fair number of older men, established in their villages either as craftmen or cultivators, could have been drawn into the programme to learn new techniques and broader applications of their skills. Most of the trainees were men who lacked the mature responsibilities of established villagers towards their families and communities. Further more, it was apparent from the application forms submitted for training and from interviewing former trainees, that a considerable number of them saw in the training programme a means of enhancing their standing in the community or even of breaking away from the village altogether. In large part they viewed the training as vocationally oriented, potentially capable of being put to use in a trade or at least a form of training which, per se, would ensure the individual a somewhat higher status in this village. The programme itself, however, had been specifically designed to limit the technical training to a point below that required for an individual to enter easily into urban trade or industry, add even to discourage vocational specialization in the rural village. Barpali village service hoped this limitation would make mechanical skills and knowledge generally available in the villages by means of trainees returning to their former occupations and community positions. However, because of the attitudes which many of the trainees brought with them and their reasons for learning as a means of separating themselves from the community or their former position

in it, the purpose of this limitation may not have been fully attained."

The village contains more than a dozen of big tanks which are mostly used for bathing purposes. One of the main branches of the Hirakud canals runs through the village and irrigates the cultivable lands of the neighbouring areas. Barpali is the birth place of the famous poet **Gangadhar Meher.** The premier college in Sambalpur town has been named after him. A small and beautiful park is named after Lal Nrupa Raj Singh, one of the enlightened zamindars of Barpali. The park was opened in 1933 by Shri **Nilamani Senapati, I.C.S.,** the then Deputy Commissioner of Sambalpur. (Fig. 10)

Bhatli:

A village in the Bargarh subdivision, 12 miles (19kms) north of Bargarh on the Bargarh-Ambabhona Road. It is an old village with large Brahmin and Kulta population. There is a beautiful modern temple dedicated to **Dadhi Vamana Vishnu.** Inside the temple there are beautiful wall paintings depicting Puranic stories. Legend goes that a man named **Paramanand** was worshipping **Dadhibaman** in his house. Once his house caught fire and the image was burnt. His daughter-in-law **Kamala** also died in the fire while trying to save the image. Later, God in a dream told that he will float in a log form and he is to make the image.

The images of both **Dadhi Vamana** and **Kamala** were beautifully carved out. Donations came unasked for and people vied with one another to offer free and voluntary labour for construction of the sky-scraping temple. Both the images were installed in the temple with great pomp and ceremony. **Chandan Jatra Mahostav** is an important festival here. Cooked rice is not offered to God **Dadhi Vamana.** He and Kamala enjoy **Balbhog** only. (Fig. 11,13)

Syamababa temple of Bhatli:

It is another temple in Bhatli. **Belalasen** of **Mahabharat** fame is worshipped as **Syamababa** in a temple built in 1960. The place is called **Khadudham.** The temple of Syamababa or Syam Bihari is reckoned as India's second Khadudham. The deity is made of black chlorite stone. On *Kartik Sukla Ekadasi*, the birth day of **Baba** is observed by the devotees and *Falgoon Sukla Ekadasi*, is observed as day of sacrifice.

Two days before the day of sacrifice, a decorated *"Rath"*

starts from Sambalpur and reaches Baragarh on *"Dasami"* day. Next day the Rath reaches the temple. Young boys go in a procession as **Pandavas** of *Mahabharat* fame in front of the *Rath*. So many cultural functions take place during this period. (Fig. 12,14,15)

Bheran (Bheden):

A village in Bargarh Subdivision, situated 18 miles (29kms) to the east of Bargarh close to the confluence of the Danta and the Jira rivers. The village is surrounded on three sides by these two rivers and is approachable from Bargarh by the canal road. Bheran was formerly the headquarters of an estate extending over 33sq. miles and the Zamindar who belonged to Gond family. The village Bheran is also known as **Bisaikela.** It is notable for textile industry and the weavers excel in tie and dye work. Tassar weaving which was once a profitable industry, is fast declining. It is now a notable centre of trade in hydes.

The village has a fairly old temple of **Dadhi Vamana Vishnu.** The Car Festival of God Dadhi Vamana is observed in the month of Ashadh with great pomp and ceremony. Besides this, **Rama Navami** and **Sivaratri festivals** are also observed in the local **Ramji** and **Siva temples** respectively.

Borasambar:

A village in **Padampur** subdivision 8 miles (13kms) south-west of Padampur. It is picturesquely located at the foot of the **Gandhamardan** hills and is inhabited mainly by Binjhals. It was formerly the headquarters of the Borasambar Zamindari extending over2,178 sqkms and consisting of 476 villages. Later, the headquarters of the Zamindari shifted to **Padampur.**

The Chiefs of Borasambar gradually grew in power and expanded at the cost of Phuljhar and Patna territories and subsequently Borasambar was considered worthy of being included in the cluster of States known as the 18 Garjats.

The Zamindar of Borasambar enjoyed the right of affixing the **ticca to the Maharajas of Patna** on their accession. In the village Borasambar there is an old temple of **Patneswari** constructed of rough stone and mortar.

Burkel (Barikel):

A village in Padampur subdivision situated five kms to the west of Padampur town close to the Gandhamardan hills. It has two

beautiful temples, one dedicated to **Vishnu** and the other to **Siva.** On the Siva temple, Asokan lion figures are found as decorative elements. Near this temple, there is a small shrine of **Bhairava** where by the side of the deity are placed seven pieces of crystal. One of these pieces displays golden hue probably due to prismatic action which local people believe to be the emanation of **Durga**, the consort of **Bhairava**. The village is inhabited mainly by Savaras and Binjhals. The priest of the Siva temple is a Mali by caste and he claims to be a member of the Gandhamalis or Thanapatis. The **Vishnu temple** has a Brahmin priest. There is an M.E. School, a Sanskrit Tol, and an agricultural farm in the village. The weekly market sits on every Wednesday.

Burla:

14kms to the south-west of Sambalpur, the township of Burla developed in course of construction of the Hirakud Dam. It is called Burla after the name of a small neighbouring village. It started as a temporary colony of the engineers and officers engaged in the work of construction of the dam. Even at present, Burla is mainly a town of Government offices and the officials. The percentage of civil population is very small. The main offices are those of the Hirakud division of the erstwhile Irrigation Department and of the State Electricity Board. The office of the Burla Construction Division of the Works Department has now shifted from Hirakud to Burla because of the construction of Sambalpur University Campus which is undertaken close to this town. **The Veer Surendra Sai Medical College,** managed by the Government of Odisha, and the **University College of Engineering,** managed by Biju Patnaik University of Technology occupy major portion of the township. The power canal flowing from the **Hirakud Dam** divides Burla into two parts which are linked by a small and beautiful bridge.

Burla has three beautiful rest houses. The best one is the Ashoka Nivas, picturesquely located at the foot of the Jawahar Minar of the Hirakud Dam, and the next best, named as the First Class Rest House, is located close to the Medical College. These two rest houses are under the control of the Water Resources Department. The third rest house is under the control of the GRIDCO.

Charmal:

A village in Rairakhol subdi-

vision 10 miles (16kms) to the west of Rampur (Rairakhol). It is situated on the National Highway No.42 and has an Inspection Bungalow managed by the Works Department. Closeby in the Suani hill, the image of Goddess **Suani** and several other images are found. According to local legend, whomsoever the Goddess married, died one after another. At last her father requested Yudhisthira, who had come to that country during the period of his exile, to marry her. **Yudhisthira** married her. But the Pandavas did not take her to their home as they were in exile and left her there with the consolation that she would be taken with them when they returned from exile. Now the people worship the image of **Goddess Suani.** A big fair takes place in the month of *Bhadraba* (August – September) every year.

Chiplima:

A village situated on the right bank of the Mahanadi 23 miles (37kms) to the south of Sambalpur town. It is mostly inhabited by fishermen who were formerly earning their living by rowing boats from Sambalpur to different towns and villages down the river Mahanadi. Near Chiplima is the village Chaurpur on the right bank of the Mahanadi which is said to be the seat of Balaramdeva, the first Chauhan Raja of Sambalpur, before his coming to Sambalpur town.

Chiplima was for sometime noted for the **Kalyan Ashram** founded by the late **Dr. Janardan Pujari** in 1944. The Ashram was shifted in 1949 to Baunsara situated on the other side of the Mahanadi in consequence of the construction of the hydro-electric project near the village.

Chiplima is at present well known for the hydro-electric project which was inaugurated by the Government of Odisha on the 14th September 1963. A natural fall of about 80 feet (24.38m.) in height in the Mahanadi is made use of for developing power. The State Livestock Breeding Farm and an agricultural farm are located here, besides an Agriculture College under the OUAT. (Fig. 17)

Ghanteswari temple:

Ghanteswari temple in western Odisha is one location where you can plan a quick visit to, tired as you must be like all cityfolks of hectic schedules and the breckneck speed of metro life. Traditionally, a pilgrim destination, **Ghanteswari** offers a gateway to an exquisite world of unexplored natural beauty.

True to its name, the temple welcomes pilgrims with its numerous bells tolling, thereby creating an enchanting symphony. Located 33kms south-west of Sambalpur on the banks of the Mahanadi river, the place featured on navigation maps in the past. The holy sanctuary is one of the most revered sites in Sambalpur thronged by devotees all round the year. Built on the confluence of three streams or 'sangam', the ancient temple stands upright in all its majesty, a bewitching sight for tourists. Many mythical stories do the rounds as to how the bells of the temple were shaken fiercely to produce an alarming sound to avoid the drowning of boats caught up in a whirpool in the middle of the menacing Mahanadi. It was for this reason that the temple was also referred to as the **'lighthouse without light'.**

Of the many rituals devotees follow, the most prominent is the offering of bells to Goddess Ghanteswari, or the Deity of Bells, after their wishes are fulfilled. The constant chiming adds to the mesmerizing ambience of the temple. (Fig. 16,18)

Debrigarh:

It is a peak in the **Barapahar hills** in Baragarh subdivision, having a height of 2,267 feet (691m.) This used to be a stronghold of the Rajas of Sambalpur and according to local tradition, it was here that the Marathas under Chandaji Bhonsle captured Raja Jayant Singh and his son Maharaj Sai. It was a noted rebel stronghold during the revolt of Balbhadra Deo, the Gond Zamindar of Lakhanpur, who was killed here. Mohapatra Ray and Bandya Rai also sought shelter here about 130 years ago (i.e., about 1840) after murdering Baluki Das, the maufidar of Bargarh. Surendra Sai was captured here in 1864. The place is 20 miles (32kms) north of Bargarh, from which place a cart-track leads to the foot of the hill, thence one has to climb the hill for 3 miles (5kms). There is, or rather was, a small village closeby. As it has been acquired by Government and included in the forest reserve, its inhabitants have left it. Three kilometres north of the village is a **large cave** in the hill-side called **Barabakhra,** which is said to be capable of holding 400 men.

Debrigarh Wildlife Sanctuary:

The combination of dry deciduous mixed forests with rich wildlife, Hirakud reservoir, attractive topographical features are the important features of Debrigarh

wildlife sanctuary. The Hirakud reservoir attracts large number of migratory birds during winter. The forest area is an ideal habitat for Chousingha. Other prominent faune include tiger, leopard, gaur, sambar, spotted deer, sloth bear, resident and migratory birds, monitor lizards, chameleon etc. The sanctuary's entry point at **Dhodrokusum** adjoining Hirakud reservoir is 40kms from Sambalpur and 60kms from Baragarh. (Fig. 19)

Scenic Barkhani, a hot spot for eco-tourism:

It's a paradise in the midst of Debrigarh Wildlife Sanctuary. Abutting Hirakud Dam Reservoir, the Barakhandia eco-tourism cottages are just 40 kms from Sambalpur town, the gateway to western Odisha.

The eco-tourism cottages have been developed by Debrigarh Eco Tourism and Eco Development Society (DETEDS), a society constituted under Sambalpur Wildlife Division.

The sanctuary is better known for its varied eco system and habitats. Five cottages of unique architectural design with themes like Agni (Fire), Prithvi (Earth), Jal (Water), Vayu (Air) and Akash (Space) besides a dormitory depicted as Bhumi (Land) for economy tourists and a sprawling Interaction Centre named **Panchatatva** are on offer for nature-lovers, who want to make night halt deep inside the forests.

Fascinated by the picturesque eco-tourism cottages, tourists from both within and outside the State are flocking to the site.

Deogarh:

It was the capital town of the ex-State of Bamra (Bamanda) and is at present the headquarters of the Deogarh subdivision and now the District. It is located 97kms to the east of Sambalpur town on the National Highway No. 6. The Bamra Railway Station on the Nagpur-Howrah section of the South-Eastern Railway is at a distance of 103 kms from this town. Deogarh is attractively situated with the background of wooded hills and waterfalls. The **Pradhanpat hill** with its picturesque falls offers a rare scenic beauty. Two beautiful guest houses named **Basanta Nivas** and **Lalita Nivas** were constructed on the hill by the former Rajas of Bamra. They are at present under the management of the Works Department. There are two waterfalls in the **Pradhanpat range** of hills,

from one of which hydro-electric power is generated and the other serves as the source of water supply to the town. There is a **Dharmasala** in the town and a Revenue rest house under the management of the Sub-Collector. The **palace** of the ex-Rajas of Bamra is located in the town, and with no compound walls it presents a simple and sober look. There are a number of **temples** in the town, notable among which are of **Gopinath, Jagannath** and **Gokarneswara.**

The late **Raja Sachidananda Tribhuvan Dev,** who was looking after all-round development of the town, organized the Municipality of Deogarh. There is a public library named after the late Raja Sachidananda Tribhuvan Dev. It is now under the management of the Information and Public Relations Department. The **library** is one of the largest in Odisha and was once famous due to large number of books and documents preserved in it. (Fig. 25,76)

Deodarh :

The majestic waterfall of Deogarh in Deogarh district is located just 20 kms away from the district headquarters and surrounded by small mountains and greenery, the beauty of Deogarh is to be seen to be believed. With water falling from a great height on pearl-like white stones, the beauty of the place is particularly enticing during sunset and sunrise.

Jhadeswar Temple (Deogarh town):

Near Deogarh town, in its south west direction there is a Siva temple dedicated to **Jhadeswar** on the foot of Chikini Ghati in a peaceful situation. In 1854 the present temple was built and two tanks were excavated and in 1904, *Raja Trivuban Deb* gave landed property for the deity. In the month of *Kartik* during *Panchuk, Jagar festival* is celebrated in a grand manner. During the whole year ***Rudravisek*** is done by people in the temple.

Pradhanpat Waterfall:

It is situated 96 kms from Sambalpur on NH 6. Deogarh town, erstwhile capital of Bamara state, now district headquarters of Deogarh district is situated with the background of Pradhanpat woods and waterfall of same name. Two streams fall from the mountain, one generates electricity and the other provides water supply. The Pradhanpat hill with its picturesque waterfall is a rare scenic beauty. It is good picnic spot. Near the site

there are two sanctums of **Maa Pradhan Budhi Daibi Pitha** and **Panchakhanda Saktipitha** which give self-satisfiction to the visitors. For accommodation there are some hotels and one PWD I.B. (Fig. 20,22)

Dashavatara Temple, Deogarh:

One of the surviving **Gupta** temples, the carvings on this temple are of exceptional quality.

Bhai-Bhauni Darha:

In the river Hingula near village Kaunsipal of Riamal Block of Deogarh district there is a very deep gorge in the river, by the side of which there are two sanctums of Goddess as **Padmasini and Tarini.** A festival is held on the fullmoon day in the month of **Chaitra.** (Fig. 21)

Jagannath temple of Deogarh:

This is the fifth Jagannath temple in Gadajat areas of Odisha built in 12th century by Raja Prataprudra of Deogarh. In the temple premises there are temples of **Siva, Ganesh** and **Dakhin Kali.** In 1930 **Nilamani Priya,** 4th queen of **Vasudev Sudhal Deb** built **Madan Mohan temple** here. All the rituals of **Sri Jagannath** temple at Puri are observed here, besides the famous car festival.

Rambha Devi Sanctum:

A mountain cave measuring 10ft wide and 7ft high located in village Suguda 8kms from Deogarh called **Rambha Devi** is worshipped. Here is a perennial stream flowing at the foot of the Goddess.

Annual festival is held here on ***Sukla Trayodasi*** of the month of Jyestha. Besides on 11th day of bright moon in the month of Bhadra, **Durgastami** and **Nuakhai festivals** are observed. It is a good picnic spot. (Fig. 24)

Kailas Palace

The kings of ex-Bamara has left behind many heritage buildings as their honeymoon palaces inside hills and mountain-.Kailas is one of them .It is ideally located in a beautiful mountain by the side of N.H. 6 towards Sambalpur within a distance of 15 kms from Deogarh and has been declared as one of the eco- tourism sites of Deogarh district.

Gaisama:

A village in Bargarh subdivision 8 miles (13 kms) south east of Bargarh. Picturesquely situated on the bank of the Jira river, it is noted for the temple of **Balunkeswar**

Siva who is regarded as one of the eight Sambhus in the district. The temple was built by Dakshin Rai, the Dewan of Raja Ajit Singh (1766-78). (Fig. 27)

Gandhamardan Hills:

Situated in north-west of Odisha State boundary. It stands as a border line of Sambalpur, Baragarh, Bolangir and Kalahandi districts. This mountain range standing from east to west consists of many hills. Historians name this mountain as **Harisankar-Nrusinghnath mountain** range. The famous Gandhamardan hills are popularly known as Ayurvedists' paradise. The hill, myths say was carried out by Hanuman after he failed to locate **Bisalyakarani**, a medicinal plant. It it said that a part of the hill had been broken while it was being carried by **Hanuman**. This mountain contains many streams, many medicinal plants, fruit trees, creepers attractive water falls and archaeological remains. More than 800 rain fed springs being transferred to 17 streams flow in the mountain and finally join in rivers Ang and Suktel. Rivers **Tel, Suktel, Ang, Jang, Sundar and Jira** have their roots from these mountains. These rivers are tributaries of river Mahanadi.

In the past Gandamardan was known as **Parimalgiri** as historians say. Traveller **Huensang** has written that here was a **Boudh Vihar** built by king Satabahan for his friend Nagarjun. In 639AD, Huensang visited this Vihar. In course of time Parimalgiri changed to **Gandhamardan** and *Boudh Tirtha* changed to a *Hindu Tirtha.*

On Sambalpur side there is **Nrusinghnath temple** and on Balangir side it is **Harisankar temple.** The streams which are flowing are as famous as **Ganga**; so people give *Pinda Dana* to their ancestors. (Fig. 26,28)

Ganiapali:

A village in Padampur Subdivision, situated on the river Ong (Ang), 6 miles (10kms) south of Melchhamunda contains some old relics. There are ruins of an **ancient temple** in front of the village school. Two **Buddha images** have been discovered there. One such image with a hooded-serpent is worshipped by local people as a Goddess.

Ghens:

A village in Padampur Subdivision, situated on the Sohela-Padampur road, 22miles (35kms) from Padampur and 42kms from Bargarh (via Sohela). This was

formerly a Zamindari extending over 40 sq. miles (104 sqkms) in Bargarh Subdivision. Originally it was an appendage of the Borasambar Zamindari and was subsequently created by partition or assignment. The Zamindars were Binjhals by caste. Some of them were involved in the insurrection led by **Surendra Sai.** One of the families was sentenced to **transportation for life** in 1864 and died while undergoing sentence.

Hatibari:

A village in Jujomura police-station of Sambalpur Subdivision situated amidst forests about 24kms to the south of Sambalpur. Connected with National Highway No. 42 (Cuttack-Sambalpur road) near Mundher by another branch road about 5 kms in length. The place has its importance for the leper home started here by late **Dr. Isaac Santra,** a reputed social worker, whom Government of India awarded the decoration of **'Padmasree'** for his outstanding social service.

Hirakud:

It is situated 16kms from north of Sambalpur. Hirakud is a small island between two branches of river Mahanadi. The meaning of Hirakud is "Diamond centre". During the periods of rulers of Sambalpur, natives of Hirakud, Jhars by caste were to work in collecting diamonds from the bed of river Mahanadi as soon as the water was low. Their maintenance was met from revenue collected from 30 villages.

Hirakud is famous for its dam across river Mahanadi. It is the longest dam in the world. The dam is a multi-purpose project and the largest earthen dam in the world. The first foundation stone was laid by **Sir Hawthorne Lewis**, the Governor of Odisha on 15th March 1946. After independence again **Jawaharlal Nehru**, our Prime Minister laid the foundation stone for the 2nd time in 1948.

The dam was completed in 1957. Water was available for irrigation on 1956. The height of the dam at power house is 200 ft and of the earthen dam is 190ft. The earthen dykes on either side are approximately 21kms. The reservoir of water with an area of 746 sq. kms forms one of the largest artificial lakes in Asia. The length of irrigation canals is 884 kms and they benefit **4,54,000** acres of lands. On either side of the dam one is **Gandhi minar** (Hirakud side) and the other is **Nehru Minar** (Burla side), from where one can see

picturesque view of Hirakud dam by going up the Towers. It is credited as the greatest treasure of Odisha. (Fig. 29,36)

Winged Guests of Hirakud reservoir :

With the winter setting in, migratory birds from far-flung areas come arriving at the Hirakud dam reservoir in Sambalpur district. The soothing climate and the clean water of the reservoir attract the birds to the Hirakud reservoir spread over 746 sq. kms and Debrigarh sanctuary area every year. The birds start arriving from November mainly from Caspian Sea, Baikli Lake, Aral Sea, Mongolia, Central and South East Asia and Himalayan region.

The birds are spotted in the areas along the Hirakud reservoir namely Lakhanpur, Kamgaon, Rengali, Govindpur and Debrigarh sanctuary. About 30-35 species of birds are seen in Hirakud. Among the birds arriving at the reservoir are Common Pochard, Red Crested Pochard, Great Duck Bill, Spot Bill (Grey Duck), Great Crested Grebe, Little Grebe, Pond Heron, Painted Stork, Whiskered Tern, Indian River Tern, Gadwall.

Tourist flow to Hirakud increases for these birds. People from many parts of the country throng the area for bird -watching. Moreover, this place also attracts researchers. These birds enhance the beauty of the reservoir during this period.Bird -watching points have been identified for the tourists. Also steps are taken to ensure protection of the migratory birds. Patrolling is undertaken for the security of the winged guests. (Fig. 30)

Cattle Island:

Cattle Island, a natural wonder, exists near **Hirakud Reservoir** which has long existed even before the dam came into the picture. It is near Kumarbandh village of the Belpahar-Banharpali range, about 90kms from Sambalpur. This island is a submerged hill, which was earlier a flourishing village. During the resettlement period, villagers left some of their cattle behind. When the dam construction was over, the cattle settled on the hilltop. With the passage of time, the nearby area was filled up with the reservoir water, turning the hilltop into an island.

Far away from mankind, the cattle are now wild, swift and hard to tame. Living on a hilltop surrounded by dense forests, they are larger than the tamed ones. Though

descended from tamed cattle, these animals provide a contrasting picture of this breed of animals **returning to life in the wild.** (Fig. 40)

Huma:

A village in Sambalpur Subdivision, situated on the left bank of the Mahanadi, 23kms south of Sambalpur. The village contains the leaning Siva temple dedicated to **Lord Vimaleswar** which was built in the reign of **Baliar Singh,** the fifth Raja of Sambalpur. The prime attraction of the place is a **strange leaning temple** that makes the shrine so unique. Nobody knows whether the structure is leaning by design or by default. One interesting fact is that while the edifice leans, the pinnacle of the temple is perpendicular to the ground. Amazingly, all other structures in the premises like the **Vairabi temple, Bhubaneswar temple, Aruna Stambha, Kapileswar temple** and now the newly- constructed **Jagannath temple** and **Hanuman temples** are also leaning. In fact allmost everything within the temple complex is slanting. The worship of Lord **Siva** is said to have been initiated by a milkman (Gauda), who daily crossed the Mahanadi to a place on the bank where the underlying rock cropped out. Here he daily offered his dole of milk, which was at once drunk up by the rock, and this miraculous circumstance led to enquiries, which ended in construction of the present temple. Huma is a place of pilgrimage, and is also visited by strangers out of curiosity. Apart from the leaning temple, a kind of reddish fish (poplularly called Kudo) in the river is another attraction for tourists. One can also feed the fishes which have become very good pets over the years. Feeding these fishes is considered very sacred. Besides, one can also have a boat ride in the river Mahanadi to so many small islands in it. The temple has an endowment consisting of Huma and 6 other villages, which have been exempted from assessment so long as the temple stands and the religious ceremonies are maintained. The grant is an old one, said to date back to the time of Balaram Dev, the first Raja of Sambalpur.

The place is connected by road. A great fair takes place at the foot hill in March every year on the occasion of **Sivaratri.** The presiding deity **Vimalesvara Siva** is worshipped on the auspicious day of **Sivaratri.**

The following commodities are mainly sold in the fair:- bell-

metal utensils from Kantilo, Sambalpur and Balangir; bamboo and wooden toys from Sonepur and Kadobahal; molasses from Sonepur and Dhama; and cotton, tassar and handloom cloth from Barpali, Bargarh, Sonepur, and Maniabandh. (Fig. 31,32,34,35)

Syamakali temple:

Climbing down from the back of the temple, one will reach river Mahanadi. There is a small island in the river Mahanadi called **Kander** where Goddess **Syamakali** is worshipped. One has to go in a boat to reach the Goddess. It gives pleasure to enjoy the scenic beauty of river Mahanadi sitting on a vast sheet of rock. It is a good picnic spot.

Jharsuguda:

A town in Sambalpur Subdivision,now the District headquarters situated 48 kms to the north of Sambalpur on State Highway No. 10. The old village of Jharsuguda was only about half a mile from the new town. The village was declared muafti (freehold) by a member of the Sambalpur Raj family. It is a junction on the Howrah-Bombay section of South-Eastern Railway, from where a branch line runs up to Titlagarh via Sambalpur. It is also the nearest railhead of Sundargarh town, the headquarters of Sundargarh district, which is 35 kms off. Jharsuguda has become a place of industry and business interest. It has become a district headquartes since 1994. One km. from Jharsuguda railway station there is famous **Jhadeswari temple** built in 1916 by a Gujarati contractor and the local Zamindar arranged *Sevayats* for worshipping. (Fig. 33)

Shree Pahadeswar Temple:

Atop a small hill on the eastern side of Jharsuguda, the temple was constructed by a Gujarati contractor Lt. Bitthal Bhai Saha in 1921 from where a bird's eye- view of Jharsuguda town enthralls the visitors.

Siva Shrine of Mahadebpali :

On the south-east of Jharsuguda and on the bank of river Bheden there is an ancient Siva shrine. The study of local history reveals that, there was a small kingdom of a **Haihay King** in this region.

Guja Hills

In Lakhanpur block of Jharasuguda district there is *Guja Pahad* of 432 ft height. Since the apex of the hill is conical it is called "*Goja Pahad*". There are so many

caves in the hills. Also there is a temple dedicated to **Lord Siva** on the top of the hill and a massive water tank in the foot hills is the main attraction of the pilgrims. One **Mahima Ashram** is here where a big fair on fullmoon day of *Magha* is held. (Fig. 37)

Sanctum of Ramchandi

Situated at the confluence of river Ib and Bheden (10 kms from Jharsuguda) sanctum of **Maa Ramachandi** is an important *Saktipith.*

Legend goes that **Ramchandra** of Ramayan fame came to Rampur of Jharsuguda during his exile. Here he met the Goddess and she was named **Ramachandi,** since Ramachandra worshipped her first. In addition to daily rituals, Durga puja during October and Basanti Durga puja in spring season are observed with pomp and grandeur. The temple of Goddess Ramachandi is located in a cave of a hill. One can see the Goddess after entering the cave. In the western Odisha it is one of the important tourist sites.(Fig. 38)

Car Festival at Kukurjangha

A unique sort of **Rath Yatra** festival is observed at the hinterland of Kukurjangha under Hirma Gram Panchayat of Jharsuguda district.

Instead of the nine-day-long festival for ages the festival is observed for 14 days. Each of the chariots comprises of 16 wheels and draws large numbers of devotees. Instead of ropes bamboos are used to pull the chariots and the descendants of local Land-lord perform the ***Chhera Pahanra*** rituals.

It is claimed that the Rath Yatra festival at Kukurjangha dates back to 1215 AD. Erstwhile Land-lord of Beherapali, Rampur Madhusudan Singh initiated the festival after he dreamt of the presence of Lords Jagannath and Balabhadra and Deity Subhadra.

It is popularly believed that the trinity appeared in the dream of the Land-lord and asked him to get them out from the earth under an old baniyan tree and the Land-lord followed instruction and found the deities leading to the construction of the Jagannath temple there.

During the festival, *'sadhus'* from neighbouring Chhattisgarh, Jharkhand and Bihar stay at the adjacent *Muth* till completion of the festival. The chariots taken out of the Jagannath temple reach the *Maoushimaa temple* from where the trinity would return to their original temple after 14 days. (Fig. 39)

Padmanasini temple:

It is situated 70kms from Jharsuguda. In the village Vikrampali there is an old temple called **Padmanasini temple** by the side of river Mahanadi. It is estimated that this temple was built in 7th century AD by **Chalukyas.**

Jujomura:

A village in Sambalpur Subdivision, situated on Sambalpur-Cuttack Road (National Highway No. 42). This was formerly a sub-zamindar of the Loising estate held by a Gond, the sub-zamindar paying revenue to the zamindar of Loising. This zamindari, extending over 95sq miles (246 sqkm) was created during the first part of the 18th century by a former Raja of Sambalpur. It was at Jujomura that **Dr. Moore** of Madras Army was murdered while proceeding to give medical aid to troops at Sambalpur engaged in suppressing the rebellion of **Surendra Sai.** Madhu, one of the Loising zamindar's family, was hanged for having taken part in the plot of murder, but his brother was restored the estate of Loising after amnesty. The inhabitants of Loising, under the leadership of Surendra Sai, gave great trouble during the rebellion of 1857. Total assets of the zamindar amounted to Rs.6,211 and 15 annas, and he was paying a Takoli of Rs. 1,765.

Kamgaon:

A village in Bargarh Subdivision, situated (13 kms) north of Bargarh town, mostly populated by Kultas. The village is a very old one, and is said to have been established by the Kultas, when they migrated to this part of the district from Boudh in about the first part of the 16th century. It contains a temple of **Ramachandi** (Goddess Durga), which is held in great veneration by the Kultas, whose chief families, the Bhois and Pradhans, are its priests. The temple is maintained by muafi lands in the village.

Kharsal:

A village in Bargarh Subdivision (Bhatli Police-Station), situated in the north of Bargarh. Formerly it was a Zamindari extending over 26 sq miles (73 sqkm). The nucleus of the Zamindari was formed in the reign of Baliar Singh, the fifth Raja of Sambalpur, by the grant of the village of Kharsal to one Udam Gond as reward for services rendered. In 1860, the then **Zamindar was hanged** for

having taken an active part in Surendra Sai's rebellion. The Takoli paid by the Zamindar was Rs.1,535 and his net income was Rs. 5,107. The Zamindar had the hereditary title of **Sardar** and his headquarters was at **Kanakbira.**

Khinda:

It is situated 33 kms north of Sambalpur. Khinda village is famous for the birth place of **Veer Surendra Sai.** The village was a mauf grant to assist the maintenance of the family of Surendra Sai. (Surendra Sai was born on 22.1.1809 and died at Asirgad fort as life prisoner on 28th February 1884.)

Kolabira:

A village in Laikera Police-Station of Sambalpur Subdivision, situated about 25miles (40kms) north of Sambalpur. It was formerly a zamindari extending over 278 square miles (720 sqkm) of which 40 sq. miles (104 sqkms) were under forest. The zamindari was created in the reign of Jayant Singh, Raja of Sambalpur. The then zamindar took an active part in the rebellion of Surendra Sai, and was hanged; while his son died an outlaw. The zamindari was, however, restored after amnesty. The Takoli paid by the zamindar was Rs. 9.350 while his net income was Rs. 31,149. It was also called Jaipur estate. The Kolabira fort is situated at the bank of river Tel.

Sri Jamaleswar of Gudigan:

In village Gudigan of Kolabira block of Jharasuguda district there is a sanctum of Jamaleswar Pat **Tikiria Gosain. God Jamaleswar** is presiding Lord or **Lord Yama**, the God of death. Each year only two days are earmarked for worship. It starts on bright moon 14th day and ends next day. i.e full moon in the month of Chaitra. Ladies are forbidden on the 14th day but allowed on the succeeding days.

A good gathering occurs on the occasion. (Fig. 41)

Kuchinda:

Headquarters of the Subdivision of the same name, situated 50 kms from Bamra railway station and 53kms from Deogarh on Bamra-Deogarh road. Also connected by good road with Sambalpur, the distance being 52 miles (84 kms). Formerly, it was the headquarters of Kuchinda Tahasil of Bamra ex-State. There are a college, a high school, an inspection bungalow, a rest shed, a hospital, a veterinary dispensary, a sub-jail and

a District Agricultural Office. The offices of Sub-Collector, Assistant Registrar of Co-operative Societies, and the Court of Subdivisional Magistrate are also located here. A weekly market sits on Friday. Population, according to 1961 Census, was 2543.

At Lasa, a village about 3 kms from Kuchinda, two **prehistoric implements** of polished stone cell type have been found.

Gudguda Water Fall:

Gudguda waterfall is situated in Kuchinda Sub-division. The waterfall within the dense forest attracts the tourists. Gudguda is one of the most beautiful Picnic spots. Many people flock this place from neighboring towns like Deogarh, Jharsuguda , Sambalpur and even Rourkela. (Fig. 45)

Khalasuni wildlife Sanctuary:

It is situated in Rairakhol subdivision 50 kms away by road from Sambalpur. Forest area of Paikmal subdivision has been declared a sanctuary in January 1982 covering 116 sq kms. Its undulating topography from 223mt to 750 mt offers a wide-ranging scenic beauty of wild virgin forest. Wild animals such as elephants, Bison, Sambar, tiger, wild dog spotted deer, barking deer, leopard and varieties of birds and reptiles are seen here. Entry permit has to be brought from DFO, Paikmal.

Koilighoghar waterfall:

Koilighohar waterfall is in Jharsuguda district, 55kms away from Jharsuguda town. Located in village Kusmel Bahal of Lakhanpur block. **A rivulet at "Ahiraj"** fallen in Kuilighohar, originating from Chuikhanch forest. Again Ahiraj river has become a tributary of Mahanadi. A temple is situated in the jungle of Chuikhanch near Kudabaga, about 31 miles (50 kms) north-west of Sambalpur. The village was a maufti (free hold) grant assigned for the maintenance of the temple. It is a place of pilgrimage. The temple is dedicated to **Maheswar Baba** and is supposed to be of superhuman construction. There is a waterfall near the temple, and the deity is said to be inside a pool at the foot of the fall, which is well stocked with fish and snakes. There is also a cave in the adjoining rocks called **Maheswarnath,** said to be his place of retreat. (Fig. 47,49)

Kumbhari:

A village in Barpali Police-Station of Bargarh Subdivision, situated 13 kms south of Bargarh at the junction of Jira and Ranj riv-

ers. There are two temples here, one dedicated to **Mahadeva (Siva)** and the other to **Jagannath, Balabhadra** and **Subhadra.** Both the temples are maintained by maufti lands in the village. **Rathajatra** and **Sivaratri** are the two important festivals of the place. According to King's Gazetteer, Kumbhari was growing "the best sugarcane in the district". A weekly market sits here on Wednesday. This village is famous for performing **Sabda swar nata.**

Kuruan:

A village in Bargarh Subdivision, situated about 8 miles (13 kms) south-east of Bargarh town. The village was a maufti village held by the Zamindar of Padampur. There is an **old temple** here dedicated to **Maheswari,** also called **Uma.** The temple is a small tiled building, but the deity which it enshrines is held in great veneration by the Hindus, especially by Dumals. A fair is held during **Dasahara** festival in October every year, and is attended by a large number of people. Married people having no children visit the temple on this occasion. On the eighth day of the bright fortnight of the month (i.e. **Durgastami)** one of the Dumal priests of Maheswari is believed to be possessed by the day, whose spiritual influence is shown by violent shaking of his head.

On this day in the year, he has the privilege of taking out from the temple two sticks (made of Mahua wood), which are said to be the sticks of the deity, and of washing them in the Danta river about a mile off. While proceeding to the river with the sticks, a crowd of worshippers follow with offerings. Those who long to have children, fast on this day and appear before the Dumal, while the latter is under the influence of the deity. The clothes of both husband and wife having been tied together, they fall at the feet of the Dumal, and do not rise until they are asked to do so by the deity speaking through his lips. They are then told whether their prayer for offspring has been granted or not.

Kado Jatra which was observed in the month of *Sravan* is now being observed in *Bhadrab* as more quantity of milk product *Prasad* is available in *Bhadrab* month, and the deity favours milk product *prasad.* In the temple premises the deities Khambeswari, Bauti, Salaka are present. The present temple was built in 19th century. Before this, the sanctum was thatched.

Laira (Laida):

A village in Katarbaga Police-Station of Sambalpur Subdivision, situated about 28 miles (45kms) North-East of Sambalpur town. This is the village where Agharias are said to have first settled when they migrated to the district. Formerly, it was a zamindari extending over 40 square miles (64 square kms). The zamindar was a Gond who paid a Takoli of Rs. 1,675, his net income being Rs.5,584. It was a Khalsa Gaontiahi village. The village contains a **ruined temple** to which the following legend attaches. More than 200 years ago (i.e., about beginning of 18th Century), it is said, one Jewar Gond had a dream in which it was revealed to him that a **temple was buried** under the ground where he lay. With difficulty he induced the people to believe him, but the place being dug up, his dream was found to be true.

Larambha:

A village in Attabira Police-Station of Bargarh Subdivision, situated on the Gurbhaga-Gandturum road (a road connecting National Highway No. 6 at Gurbhaga), about 25miles (40 miles) from Sambalpur and 23 miles (37kms) from Bargarh (via Gurbhaga). Late **Brajamohan Panda,** an eminent educationist of the district, belonged to this village. Due to his untiring efforts, a high school and a degree college could be established in this small village populated by only 738 persons (according to 1961 Census), majority of whom belonged to backward classes. **This is the only college in the district situated in a village.**

Mukteswar temple:

It is situated 50kms from Deogarh and 5kms from Jamankira. There is **Mukteswar temple** in deep forest surrounded by natural beauties and scenery if one goes 5kms west of Jamankira village where Lord Siva is worshipped as Mukteswar.

This temple was built in 1900 AD by the erstwhile Raja of Bamanda **Sir Basudev Sudhal Deb.** The temple faces west but the deity faces east. Such **peculiarity is nowhere existing.** The Mukteswar Seva Dham Samiti constituted in 1989 established images of **Ganesh, Kartik** and **Maa Parbati** outside the temple. The temple is surrounded by medicinal plants and different trees.

Melchhamunda:

A village in Padampur Subdivision, situated 23 miles (37 kms)

from Padampur on Sohela-Padampur road. Some Buddhist relics have been found at Ganiapali, about 6 miles (10 kms) from here. The place is identified with ancient Muchalinda, which is said to be a centre of Buddhist learning. It has a Police-Station, a high school and a rest shed.

Nrushinghnath:

It is situated 4 kms from Paikmal crossing, 40 kms from Nuapada railway station, 100 kms from Bargarh, 165 kms from Sambalpur and 485kms from Bhubaneswar. A place of pilgrimage located in Paikmal-Northern flank of **Gondhamardan hills.** Also known as **Chattisgarh Ki-Ganga.** The place is abound with activity with thousands descending at the place for the 6-day-long **Vaisakhi mela.** A murmuring rivulet engirdled the temple of Nrusinghnath forming a series of waterfalls at different stages – Bhimadhar, Godadhar, Guptadhar, Pitrudhar, Papildhar and Chaldhar. The deity is **Bidal Nrushinghnath** whose temple is at the foot hill of Gandhamardan. Legend goes that when God was pestered and annoyed with *Asuras* (demons), Vishnu appeared to destroy them. The *Asuras* hid themselves in the mountains. Vishnu took the form of half lion-half cat to kill these **Asuras.** Here the deity is in the form of **Marjara Kesari,** the body is lion and face is cat.

The present renovated temple was built in 11th century AD on the ruins of the earlier temples. Very beautiful sculptures of the various aspects of **Siva, Vishnu** and **Shakti** are to be found inside the temple compound. The inscription slab inside the temple reveals the fact that this monument was rebuilt in 1413 AD by Bajal Dev. On **Nrushingh Chaturdarsi day** (in May) a fair attracts pilgrims from neighbouring areas.

Near the temple premises Sitakunda, Panchapandab, Bhimadhara, Bhima Madua, Taldar, Gokunda, Ganesh Ghat, Kapiladhar, Satya Amba, Kabir Pithas, Hanuman Batika, Nrusinghnath garden, Hunting palace are attractive places for tourists. Sculpture of the temple adds pleasure to the visitors.

More details : At Nrusinghanath one can visit Chal Dhar, a stream which lies at a distance of 400 meters from the temple. Bhima Dhar, another stream is 425 meters from the temple. Sita Kunda, a natural reservoir (500 meters from the temple), Panchupandab, a place of mytho-

logical interest (1.5 Kms from temple), Kapil Dhar and Supta Dhar located near by and Bhima Madua 11 kms from the temple.

Baisakhimela is an important festival here. It starts from **Baisakh Sukla Ekadasi** (11th day of light moon) to Purnima (Full moon day). In between comes 14th day i.e. Chaturdasi which is the **birthday of Lord Nrusinghnath.** People take bath in tanks, streams such as Papaharini, Chaldhar, Kapildhar, Bhimadhar, Panchupandav, Ganesh kund and then in a big queue, see Lord Nrusinghnath. As per Koshal traditions unmarried Bala-Brahmacharies of **Aranyak Brahmin community** only can serve the Lord. The temple is a State-protected monument. (Fig. 42,46,48,50,53)

Nrusimhanath Waterfall:

The sacred hills of Gandhamardan in the district of Bargarh enshrine the temple of Nrusimhanath. A murmuring rivulet engirdles the shrine forming a series of waterfalls at different stages – **Bhimadhar, Gadadhar, Guptadhar, Pitrudhar, Kapiladhar** and **Chaldhar.** (Fig. 43,44)

Nildungri:

A village in Sason police station of Sambalpur Subdivision, situated about 9 miles (14 kms) Sambalpur on Sambalpur-Deogarh road (a portion of National Highway No. 6). The place is **famous for the sisal farm,** which extends over an area of 1,481 acres (600 hectares) in two blocks (i.e., 751 acres at Nildungri and 730 acres at Beldungri). The farm was started by late John Martin Casey, an Irish man, who grew here Sisal plants having brought the main crop from East Africa.

Mr. John Martin Casey was the pioneer in India for cultivation of Sisal hemp and manufacturing ropes with its fibre. He was born in 1872 and became a civil engineer. He served in the Darjeeling-Himalayan Railway and in the Assam-Bengal Railway. After the death of Mrs. Casey, the 3 sisters found it difficult to manage the property in the face of persistent labour agitation. They sold the property to Government in 1964 for Rs. 7 lakhs. It was in such good running order that Government made a net profit of Rs. 3 lakhs in 1967. An account of Mr. John Martin Casey has been given by his daughter **Mrs. Clare Morris.**

Rampur:

A village in Jharsuguda police-station situated about 25 miles

(40 kms) north-west of Sambalpur and 8 miles (13 kms) from Jharsuguda. It was formerly a zamindari extending over 149 square miles (386 sqkms). The zamindari was created in the reign of Raja Chhatra Sai of Sambalpur who conferred it on a Rajput named Pran Nath, a scion of the royal house. In the time of Narayan Singh, the last Raja of Sambalpur, several of the relations of the zamindar were murdered by Surendra Sai and Udwant Sai, who, for this offence, were sentenced to imprisonment for life.

Kandhara:

Sambalpur also hosts a pilgrimage-cum-sightseeing spot. Kandhara, 78 kms from Sambalpur in the Rairakhol subdivision, is the birthplace of poet **Bhima Bhoi,** one of the great founders of **'Mahima Dharma',** also known as 'Alekha Dharma'. One can visit Kandhara village where Bhima Bhoi had fallen down, but by the grace of God was rescued.

Sambalpur:

Principal town and headquarters of the district. The Jharsuguda-Titlagarh section of South-Eastern Railway and Bhubaneswar-Bolangir-Koraput-Rourkela Rail lines of East Coast Railways pass through the town, where there are two railway stations namely, Sambalpur road and Sambalpur. They are only 2 kms apart. The town lies along the left or north-eastern bank of the Mahanadi and is very picturesquely situated. The view is especially fine in September, when from some such a point as the circuit house hill over-looking the river, fields heavy with irrigated-paddy crops can be seen stretching away for miles together while in the background wooded hills fringe the horizon seeming in the clear atmosphere of this season to be less than half their real distance away. In the foreground is the Mahanadi, which is nearly a mile broad. The **Brooks hill** inside the town and the **Budharaja hill** at the northern end of the town also make the view yet more charming.

The Goddess **Samalai** is enshrined in a temple called Samalai gudi, said to have been erected by Chhatra Sai, the seventh Raja of Sambalpur. The image of Samalai is a large block of stone, in the middle of which is a projection with a narrow groove regarded as the mouth. On both sides of this are depressions covered with beaten gold- leaf to represent the eyes. The temple itself is a square building standing on a high plinth and sur-

mounted by a spire. It has a verandah on each side and four domes at the corners, and is built of stone cemented with mortar. Another temple, known as the temple of **Bara Jagannath,** which is within the **Gopalji Math,** is said to have been erected by Bansi Gopal, a son of Madhukar Sai, fourth Raja of Sambalpur. An Express train from Rourkela to Koraput is named as **Samaleswari express.**

A third temple, called the **Brahmapura** temple, because it is situated in Brahamapura, the Brahman quarter, is of great sanctity. Many civil suits were being decided by the oaths of parties taken at it. The temple is small but it has a large hall in front with a roof consisting of nine hemispherical vaults. The door-frame of the temple made of a reddish-coloured marble, and on the architrave is carved an image of Krishna sitting upon a lotus and playing a flute. On the right jamb of the door there are nine images carved, and inside the nine domes there are more carvings believed to represent the nine ***avataras*** (incarnations of Vishnu), the tenth being represented by Krishna himself over the doorway. Inside the temple are images of Jagannath, Balabhadra and Subhadra carved in wood.

Other temples that deserve mention are those of **Ananta Sajya** and **Patneswari.** The temple of Ananta Sajya is said to have been built by Balaram Dev. The image of **Anantasayi Vishnu** enshrined in it was brought from Surguja by his queen, who was a daughter of the Raja of Surguja. The temple was renovated by **Banshi Gopal.** It consists of the Vimana, a pillared porch and a Garuda-Stambha in front. The temple of Patneswari was built by Balaram Dev in the last part of the 16th century. It consists of a sanctum with an enclosed circular court. Patneswari is **Goddess Kali.**

Historically, the old fort to the north-west of the town is more interesting. This is said to have been built in the beginning of the 18th century by Raja Ajit Singh, who was naturally induced by the raids of the Marathas to fortify the portion of the town in which his palace stood. He, therefore, excavated a moat round the palace, the two ends of which joined the Mahanadi, one at the side on which the city police-station stands, and the other to the west of **Samalai Gudi.** All around the palace thorny bamboos were planted to form a barrier against invaders, and the bank of Mahanadi from the **Mohan Darwaza** to Samalai Gudi, a length

of 2,443 feet, was protected by a stone wall. Towers or bastions with embrasure for guns were erected at intervals on the wall. They were 18 feet high and 72 feet in circumference and were faced with stones 3 feet thick and filled in with earth. Nothing now remains of the fort but the crumbling stone wall on the river face and a few smouldering bastions are visible. One gateway only is left, that of **Samalai** near the temple of the Goddess, and though the remains of the moat are still visible, it is filled up here and there. (Fig. 54, 55,58)

Samaleswari Temple

The presiding deity of Sambalpur, Maa Samleswari is the most revered Goddess in the western parts of Odisha. Residing on the bank of Mahanadi in her majestic temple, Maa Samleswari, also known as Maa Samlei, is referred to as Jagatjanani or the Mother of the world. She is worshipped variously as Jagatjanani, Adishakti, Mahalaxmi and Mahasaraswati. The nine-day festive season of Dussehera is a crucial festival when the Mother is worshipped throughout the country as Maa Durga, Maa Samaleswari. She is worshipped with much religious fervour.

It is believed that the name of the deity *Samalai* has come from the word 'Semel' when the Goddess was worshipped under Semel tree. The temple was built in between 1656 to 1695 AD by king Chhatrasal Deb. Later a *mandap* was built in 1825. There is congregation of devotees daily from 5 am to 10 pm and specially heavy rush on Tuesdays and Saturdays. *Mahavisuva Sankranti* is observed as ***Pana Sankranti*** which is the beginning of the year. Here there are so many worships and rituals. *"Jalasayee"* of *Vairab Baba* on *Jestha Purnami*, *Sravanavisek* on *Sravanapurnima*, *Ambika* worship on *Janmastami*, (*Bhadra* black moon eighth day). On the day of *Nuakhai* i.e *Sukla Panchami* or *Dasami* of *Bhadrapada* worshipping is done in 116 places, *Dhabalamukhi Besh* on *Aswin Amabasya*, *Dussera*, *Gajalaxmi Puja*, *Dipabali Amabasya*, *Pousa Purnima*, *Saradia Navaratra* are the important festivals observed here. *Pitavali* is worshipped as *Parswa Devata* in the temple. In the sanctum sanctorum deities *Chandi*, *Chamundi*, *Chhatrabout*, are placed. In front of the temple *Arunastamba* is there. One of the biggest images made of *Astadhatu*

(eight type of metals) is located in the temple campus.

Fortnight- long Dussehra celebrations conclude here with 'Raja Rajeswari Besha' of Goddess Samaleswari, the presiding deity of undivided Sambalpur district. Thousands of devotees flock the temple to have a glimpse of the Goddess in the 'Besha' as 'Shree Bidya Mahatripura Sundari' or 'Bala Panchadashi'.

On **Ashwina Purnima,** the Goddess adorns the **'Besha'** and the **dhwaja** (sacred flag of the temple) is replaced by a new one. The temple is closed in the noon for the 'Besha' and is opened to public in the evening. The new flag is also tied. Like Lord Jagannath, Goddess Samaleswari is adorned in different 'Beshas' during Dussehra beginning with 'Dhabalmukhi Besha' on the day of Mahalaya. Apart from the Raja Rajeswari Besha on the concluding day, the Goddess is adorned with **Sailaputri, Brahmacharini, Chandraghanta, Kusmanda, Skandamata, Katyayani, Kalaratri, Mahagouri, Siddhidatri and Annapurna 'Beshas'** attracting thousands of people from across the region. (Fig. 52,59,62)

Sitalsasti festival at Sambalpur :

Sitalsasti festival is a unique festival in Sambalpur. It is the marriage of Siva (Rudra) and Parvati (Symbol of Peace). The aim of this puja is to invite peace to the earth. The marriage rituals start on **Akshaya Trutiya** (Baisakh Sukla) and end on **Jyestha Sukla Astami.** During this period rituals such as selection of parents of Siva-Parvati, making of chariot, invitations to other deities, other works required for marriage ceremony are done.

For the marriage ceremony **Balunkeswar Baba** of Nandapada **Lord Nrusingha** goes to different temples of deities in a chariot to invite with sweets and betelnut powder (Gua gunda). But for **Lokanath Baba (Aranyka Sitalsathi)** of Jharuapada and **Jogeswar Baba** of Mudipada **Lord Hanuman** goes in a chariot to invite with betel powder (Gua gunda) to the temples of deities.

On **Baisakha Sukla Panchami** day after rituals, Lord Siva is costumed as a groom. The groom goes in a ceremonial procession with **Nandi, Vrukuti, Pisacha** to the bride's house. **Lord Hanuman, Sakhi Gopinath** are

also in this company with record dance and all sorts of folk dances. Marriage is performed in the night and next evening the groom returns with bride. From midnight the return journey is the main Jatra or festival. This return festival will route for two days around whole of Sambalpur town and reaches the temple on *Astami* day.

The most interesting part of festival is that the *sahi* where Maa Parbati is stationed whose inhabitants think that they are parents of Maa Parbati and vice versa. Folk dancers and artistes who came in the festival of 2012 Sital Sasthi :-

(a) For procession of **Lord Balunkeswar** *Medha Nacha* (Siva Medha, Ganesha Medha), *Ghanta Badya* of Balangir, Folk dance of tribal of Darpana (Chhatisgada), Nanda Pata, *Trivangi Nacha*, Jhumuku Kuta, Samparda, Cobra dance, *Chhau* of Purlia, *Karma* of Meghapal. Sitaharan dance. *Romo* dance of Mumbai, *Bihu* of Assam. Dance of Rairangapur, *Bhangara* of Hariyana, Album dance of Cuttack.

(b) For procession of **Lokananth Baba** for Aranyka Sital Sasthi : Ghumura of Bhabanipatna, Women *akhada* of Baleswar, *Medha Nacha* of Puri, *Durga* and *Ardhanariswar Medha* of Puri, *Putuli* dance of Bhanja Nagar and Brahmapur, *Vansa, Ghanta* dance of Aenlapali are included. 25 sets of *Dulduli Baja* of Udusunga, Badarama, Kureibahal and Kutub community joined the procession. *Garila Besha, Nagarjuna Besha*, Bear dance, Agni-5 Missiles Medha, Advertisement Medha add to the glamour of the festival. Record dances of Kolkata dance party, Ghumara and Kalabelia of Rajastan, Gidwa of Punjab, Archesta of Cuttack, became the focus of the festival.

(c) For procession of **Jogeswar Baba** of *Mudipada* and Sitaleswar Baba of Bada Bazar like above all sort of dances, music and show of folk dances etc. are held.(Fig. 56,57,64)

Paltan wells:

During the first war of Independence in 1857, freedom fighters like Veer Surendra Sai and his associates used to give sleepless

nights to the British here. To check the uprising, the British brought in a troop of Muslim soldiers, called as **Paltans.** They were housed in the barracks alongside the present-day Circuit House.

Two ponds and three wells were dug up for the soldiers' use. The wells were dug up at Zilla School Square, Bhutapada Square and Government Women's College premises, which later came to be known as **Paltan wells.** During that period, cholera and small pox were rampant for which the water of Paltan well came handy for the people. It was once used to serve half of the population here. Their water was deemed effective remedy for stomach ailments.

There are instances when people suffering from stomach-related diseases used to come and stay here to drink water from the wells to cure themselves. Even British officers, after coming to know about the efficacy of their water, used to carry it in large containers to England. It is widely believed that Swami Atmanand (Sukul Maharaj), the chief disciple of Swami Vivekananda, got himself cured from amoebic dysentery by drinking the water of Paltan wells after being suggested by a resident and freedom fighter Biren Sarkar. He admitted that the Paltan well at Zilla School square was rich in mineral and herbal deposits. He even suggested the monks of Belur Mutt to come and stay here to drink water of the wells which finds mention in his Bengali book 'Nabejuger Mahapurush'. Even famous Bengali writer Prabodh Sanyal had admitted about the curing effect of the water of Paltan well.

Kutha Jagannath Temple:

Located in Sambalpur town Kutha Jagannath temple is of 16th century. Here the **representative Lord goes on Rathajatra** (car-festival) instead of main trio as usual in other temples. (Fig. 60)

Sason:

A village in the Sambalpur subdivision, situated 8 miles (13kms) north of Sambalpur on Sambalpur-Jharsuguda road. There is a railway station of the same name (in village Ranikhinda) on the Jharsuguda-Titlagarh section of South-Eastern Railway. It contains a temple dedicated to **Gopinath,** which was built in the 18th century during the reign of Ajit Singh, but became dilapidated and was subsequently repaired by one Hari Guru with subscriptions raised by the Brahmins. There is another

temple dedicated to **Nilakantheswar Mahadeva.** This village and the adjoining villages were, as the name shows, a sason grant, and were maufi malguzari villages. The village is also called **Ajitpursason** (as the 1961 census records it), probably named after **Raja Ajit Singh.**

Jugar Yatra:

Though **Kali Puja** at many places is marked by animal sacrifices, here is a village in Bargarh district where devotees appease Goddess Kali by offering **jugars** (temple-like sweets made of molasses-laced popped rice). The tradition in Kuchipali village, widely known as **Jugar Yatra,** also plays an important role in promoting communal harmony between Hindus and Muslims, who have been playing a vital role in performing the rituals of worshipping the Goddess. There is no difference between Goddess Kali and Allah. The difference lies only in the minds of the people. The first jugar was offered by former Sarpanch Shribatsa Jena in 1985, when the Yatra was started. In the first 12 years, the Yatra was performed with one jugar only. Gradually offering of jugars in the hope of getting wishes fulfilled became a tradition in the village. Consequently, the tradition spread throughout the State and even to some areas of the bordering States.

Hundreds of devotees throng the Puja pandal every year to offer jugars to the Goddess during the festival. A large number of Muslims also offer jugars and actively take part in the festivities. The festival starts with *Kalas* (pots filled with water) Yatra on the **new moon day in the month of Kartika.** Next day, the jugars offered by the devotees are decorated with flowers and fruits and taken in procession. After the procession, these are offered to the Goddess at the Puja pandal. The biggest jugar is placed at the front of the procession followed by the smaller ones. (Fig. 61,65,73)

Ulapagarh Old Fort :

The historic Ulapagarh fort, located near **Ulapa village** in Lakhanapur Block of Jharsuguda district, is in ruins owing to administrative apathy and lack of Governmental patronage. The fort, which was built during Nag dynasty, is gradually moving towards the path of destruction due to lack of conservation. The fort is situated on **Maheswar** hill at a distance of 8 kms from here and 21 kms from Jharsuguda on National Highway No-49. The ancient fort is a centre

of attraction for both tourists and researchers alike, according to sources. It is one of the most preferred tourist destinations in the district for the prilgrims also as there is a **Siva temple** near the fort and a dense forest adjacent to the fort. It is believed that devotees throng the place in large numbers during festivals to worship **Lord Siva** there.

A 400-metre-long and 250-metre-wide patch of land is lying unoccupied near the temple. It is said that another historic fort was in existence on the vacant land. There is also a cave, known as **Usha Kothi,** on the western side of the fort. Researchers are of the view that the **Ulapgarh** fort, situated at 1,000 ft above sea level, was used by the Nag kings for defence purpose. More information about the fort could be revealed in case further research is conducted.

Ulapgarh Rock shelter :

It is situated 35kms to the east of Jharsuguda Railway station. It is a crescent shaped rock shelter placed at a height of about 15 mts from the foot of the hill. The total length of the painting area is 9 mts with a height of 2.5 mts.

Ushakothi (48 kms from Sambalpur) :

Ushakothi is one of the most ancient caves painting sites tracing to Neolithic period. The stretch between these two points is partly laid on gravel and tar and the other part is a tortuous winding through forest. The rock paintings in Ushakothi are found in two hills separated from each other by 1.5 kms These natural caves are coloured with the help of a twig of a palm tree turned into a brush by hammering its fibrous end. The paintings are mostly linear and different from one cave to another. The paintings' surfaces are opening facades of the cave. The scheme of composition of these paintings ranges from small geometrical and floral patterns to animal motifs like deer, cattle stag and sambar. Some of the human figures are shown as hunting, domesticating, fighting and dancing. The main Ushakothi hill is also a place for worshipping. Under the rock shelter there is a **Siva Linga** that is constantly watered and offered foods.

Ushakothi (Badarama) wild life sanctuary:

Located at Jabatmal village 48kms from Ushakothi. It is a picturesque wild life sanctuary located 43 kilometres North- East of Sambalpur on the National Highway No.6. It came into being in

1957-58. It offers great attraction to tourists. The visitors are usually attracted because of its easy accessibility and varieties of colorful wild life. The forest Rest House at Badarama situated about a mile from the sanctuary, provides enjoyable accommodation to the visitors. Two rivulets Wardha and Penganga are flowing in the sanctuary.

The sanctuary lies at an altitude of 1,200 ft. from the sea level and covers the entire Ushakothi Block of the Bamra Forest Division, an area of about 80 sq miles (207 Sq.m). The main attraction of the sanctuary is the huge herds of bison and Sambar, which one seldom misses. Besides, the visitors can see tiger, panther, bear, wild bear, hyena, sambar, porcupine, reptiles and number of birds, leopards as well as herds of elephant, barking deer and spotted deer. There are two masonry watch towers each 30 feet high on which the visitors can get the experience of watching the animals roaming in their natural surroundings. The sanctuary is open for watching all the year round, but the best period is from November to June.

The sanctuary, however, lacks water supply particularly in summer months when many animals move away to neighbouring areas. Now three tanks are dug at different places. In the center of the sanctuary there is a **Siva temple** and at the foot hill of Badarama a **Bana Durga temple.** (Fig. 66,69)

Bindheswar temple (Nakti Deul, Rairakhol)

Located within lush green forests in village Kunjamara of Nakti Deul Block under Rairakhol subdivision. On the north of **Bindhewar temple** there is temple of **Maa Bindhyavasini.**

Kunjamara village is 16 kms distant from Nakti Deul and the temple site is 2 kms away from the village on the banks of Tikiria river. It is not known when the temple was built. Throughout the year is flow of devotees. During the month of *Srabana, Kaudias* come in a line to pour water on the **Siva Linga.** People have faith that the deity can cure snake biting if the affected person prostrated before the temple.

Maa Maheswari pitha at Burda (Rairakhol):

Located at a distance of 10 kms from Rairakhol there is a temple of **Maheswari** in village Burda. There is heavy rush of devotees from **Ditiya Osha** of Aswin to *Vijaya Dasami. Mahastami Puja, Sandhi Puja in Astami, Bhaijauntia puja* in *Astami* in *Aswin* are observed with

pomp. Daily devotees of nearby villages join the temple rituals.

Durga Puja of **Spring** *(Basanti)* & **Autumn** *(Saradiya)* are major festivals here.

Themar Makar Festival at Maneswar :

This agricultural-oriented festival is held on **Makar Sankranti.** The earthen image of Radha-Krishna and Siva-Parbati of Uparapada and Talapada come in a decorated car (Rath) and meet Radha-Krushna and Siva-Parbati of Jagannath Temple and Siva-Parbati of Baneswar temple who also come in a car (Rath) and meet on middle of their Sahis. In front of the car (Rath) those who are interested make a relation ***(Sangat or Makar)*** with each other taking soked Makar rice. This is a friend-making festival. The relatives of the village people come and stay here to see the festival. In the evening colourful programmes are held. (Fig. 70)

Vikramkhol:

It is situated 88kms from Sambalpur. Located 16 miles (26kms) to the west of Jharsuguda railway station, it is a cave containing pictographic inscriptions of antiquity. This pre-historic find is of remarkable importance and is yet to be deciphered. The natural rock shelter and the engraved inscriptions have always raised curiosity among researchers. Swami Jnanananda, an educated Sadhu, discovered the inscription and informed Dr. K.P. Jayaswal, who examined it and published his treatise in historical papers in 1933. The crescent-shaped shelter is placed at a height of about 15 meters from the foot of the hill. The total length of the painting area is a 9mts with height of 2.5 meters. After this, Vikramkhol came to limelight. Recently, a plaster-cast of the inscription has been brought and kept in the Orissa State Museum at Bhubaneswar. Since 1958 this spot is recognized as a tourist centre. (Fig. 68,71,74)

Bhimamandali Caves :

The **Bhimamandali** caves in Penthabahal village in Sambalpur district are a major tourist destination in the State. Surrounded by hills and jungle from all sides, the historical Bhimamanadali caves are a veritable paradise on earth and a delight for nature-lovers. According to sources, one has to travel 28 kms on Rairakol-Naktideul road to reach Penthabahal village. After arriving here, a traveller has to tread an extra 5 kms on the *kutcha* road on the banks of Champali creek to reach Bhimamandali caves. People

here carry different opinions on the naming of this place as Bhimamandali. However, legend has it that the **Pandavas,** during their period of incognito banishment from **Hastinapur,** used to stay here in the caves of Bhimamandali.

The footprints of **Bhima** and the cake that **Mother Kunti** prepared from rice bran can be found inscribed on pieces of rock. A **large idol of Bhima** is worshipped under a baniyan tree by the locals and a large platform supposed to be **King Yudhishtir's** court lies adjacent to it. There is also a little temple of **Gupteswar.** People believe that if a devotee offers prayers in the temple early in the morning, then his or her wishes will definitely be fulfilled. Every year researchers from Sambalpur University and other Universities throng here to study the rock edicts inscribed on the walls of the caves and every year in the month of *Baisakh*, locals organise a ***yagnya*** here to propitiate the Gods. (Fig. 72)

Maa Kainta Devi at Terabedha of Naktideul:

The sanctum of Goddess is located in village Terabedha of Naktideul Block. In all social functions the favour (Angya) of Maa Kainta Devi is obtained through prayer by the locals. On **Kartik Amabasya** the Goddess visits the village in a major procession in a decorated Viman. This is the day in a year when no one forgets the deity.

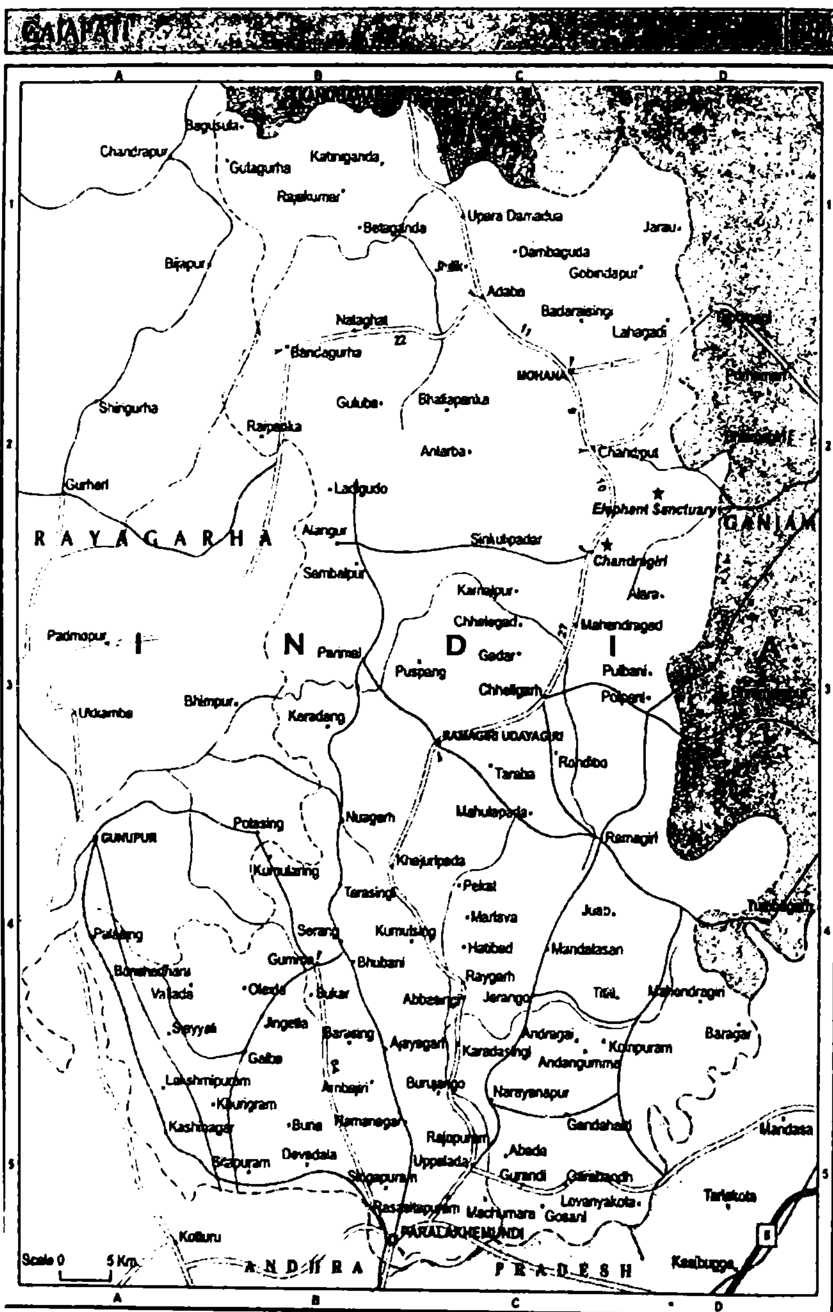
Legend goes that the **Pandavas** of Mahabharat fame during their one year-exile stayed for some time at **Chuda Pahad** by the side of river Champali. Since then this area is called **Bhimamandali.** Near this area they installed **God Gupteswar.** Then after they went further towards west reached Kholagad surrounded with lush green forests. On the top of a hill here they established **Bhuleswar Mahadev.** Next they reached Telabedha village and here mother Kunti refused to walk due to old age. Pandavas went away and mother Kunti remained here and became **Goddess Kainta Devi** for the welfare of the local people. The traffic which goes by the Sanctum must pray. On festival days they prostrate before the deity for fulfillment of wishes. (Fig. 75)



A B C D

Bandhagarh
Sarangagarh
Rikabali
Chahali
Narabadi
Gundribadi
Nuagaon
KHANDAPARHA
Kadaligarh
Ghogadio
Kalinga
Paburiya
Baddaraj
Jiripoda
Goyagonda
N A Y A G A R H
G. UDAYAGIRI
Durgaprasad
Chamunda
NAYAGARH
Balikia
Gateri
Tarasingi
Rambha
Sadhugarh
Kothochira
Bcola
Raikia
Gudriguda
Tirrupu
Gerada
Sharanakula
Gonipatna
KANDHAMAL
Mujagarh
Balabadi
Titising
Olsoi
Udodoro
Kadua
Baihali
Panchabhuja
Kularha
Jagannathprasad
I N D I A
Nauhalgurha
BHANJANAGAR
Chhamunda
Jharhabhumi
Karaangi
DARINGBARHI
Baliguntha
Karapada
Koradhuli
Gazalbari
Gochha
Ragada
Biranchipur
KHORDHA
Pipalapanka
BUGURHA
Budhakhol
Pajibar
Bajupnda
Asurabandh
Lathipatha
Rakha
Pandrapatha
BANAPUR
Adipanka
SORADA
Gangapur
Antarapada
Golla
Ongarogam
Hukuma
Chandipada Shasan
Balugaon
Taisar
Menduli
Bonasingi
Khillabadi
Balipadara
Chhunchapada
Barada
Sidhapur
Polasara
Sumandal
Debapur
Ganthupada
Bhetana
Gangapur
Mathuni
Mardakot
Bairomapur
Barkagarha
Dharakota
Budhambe
KODALA
KHALLIKOT
Gaurhagotha
Usta
Dharagarh
ASKA
Kavisuryanagar
Phasi
Talpara
Chau
Sunamahi
Upara Dambadua
Mangalpur
Machhakot
Buiran
Besbandhghat
Ghodamh
Ambuabadi
PURUSHOTTAMAPUR
Pallango
Rambha
Sheragarh
Khandra
Randa
Prataper
Khandadeola
Adaba
Taptapani
HINJILIKATU
Palum
Turubadi
Sanapur
Taratarini
Sanbodhpur
Jaganathpur
Adupada
Kumma
MOHANA
Porhamadi
Patapur
Patapur
Bhatakumarada
Tola Humma
Chudangpur
Gautami
Gundala
Bhismagiri
Kukudahandi
Sindurpur
Ganjam
DIGAPAHANDI
Kapantola
CHHATRAPUR
Chandipur
Nimakhandipentha
Balipadha
Narendrapur
Sanarapur
Beiapola
Jagannathapur
Dimapur
BRAHMAPUR
Ramaguda
Chandragiri
KANISI
Gopalapur-on-Sea
Jakara
Kanneinala
G A J A P A T I
Nuaparha
Chakarbartisagar
Golantra
Chhatreswar
Sanivarpeth
CHIKITI
Chheligarh
Bhramarapur
Markandi
Ramachandrapur
Sonpola
RAMAGIRI UDAYAGIRI
Tumbudi
Surangi
Koilingi
Soraja
PATRAPUR
Nuvarevu
Bay of Bengal
Nuagad
ICHCHAPURAM
Jaranha
Jayantipur
Ramagiri
Ghathukupbapur
Andanda
Tumbagarh
ANDHRA PRADESH
Raygarh
Scale 0 10 Km

A B C D


GAJAPATI
Chandrapur
Bagusula
Gutagurha
Katringanda
Rajakumar
Betaganda
Upara Damadua
Jarau
Dambaguda
Gobindapur
Bijapur
Adaba
Badaraising
Nalaghat
Lahagadi
Bandagurha
MOHANA
Gululba
Bhaliapanka
Shingurha
Raipanka
Anlarba
Chandipur
Gurhari
Ladigudo
Elephant Sanctuary
RAYAGARHA
Alangur
Sinkulupadar
Chandragiri
GANJAM
Sambalpur
Kamalpur
Alara
Chhelegad
Mahendragad
Padmopur
N
Parimal
D
Gadar
I
Puspang
Pulbani
Chheligarh
Polpeni
Bhimpur
Udkamba
Karadang
RAMAGIRI UDAYAGIRI
Tarabha
Rondibo
Mahulapada
Nuagarh
Potasing
GUNUPUR
Ramagiri
Kumulaning
Khajuripada
Pekat
Terasingi
Martava
Juab
Palaling
Serang
Kumutsing
Hatibad
Mandalasan
Gumma
Bhubani
Raygarh
Valada
Olada
Bukar
Abbasingi
Jerango
Mahendragiri
Jingetta
Andragai
Baragar
Siyyali
Barasing
Ajayagarh
Karadasingi
Kottpuram
Galba
Andangumma
Lakshmipuram
Anbajiri
Burujango
Narayanapur
Kidurigram
Buna
Ramanagar
Gandahati
Mandasa
Kashinagar
Rajapuram
Abada
Devadala
Uppalada
Gurandi
Garabandh
Tarlakota
Singapuram
Rasaltapuram
Machumara
Gosani
Loyanyakota
PARALAKHEMUNDI
Kolluru
Scale 0
5 Km
ANDHRA
PRADESH
Kasibugga
A
B
C
D
1
2
3
4
5

Ganjam District (Undivided)

● **Ganjam** ● **Gajpati**





Introduction

The word **Ganjam** derives its name from Ganj-i-am, which means the granary of the world. But natural calamities like flood, drought, stood as main barriers in the way of its development. Yet efforts are on by the Government as well as the public to set things right.

The Ganjam district, situated on the northern bank of river Rushikulya, is the third largest in the State. Spread over 12531 sq km, the district has Phulbani and Nayagarh districts in the north, Gajapti in the south, Boudh and Koraput districts in the west and Bay of Bengal in the east.

A part of ancient Kalinga, the district was occupied by Ashoka in 261 BC. Though in 1757 French commander Bussy marched into Ganjam and took reins of the place from feudal chiefs, later, the Britishers defeated the French in the Deccan and annexed Ganjam in 1759.

The office of the Collector of Ganjam was established in 1794. In the 19th century, Ganjam became a melting pot of political turmoil due to the revolt of zamindars against the British rule. It continued till 1836. But with the beginning of 20th century, struggle for amalgamation or Odia tracts was keenly organised in Ganjam and in 1896, Odia was made the official language. Originally, the district was under Madras Presidency during the British regime, with three government taluks, 16 large proprietor estates and 35 minor zamindaaris.

The district got separated from Madras Presidency and became a part of Odisha province with effect from 1st April 1936. Since then, the district comprised Ghumusur (now Bhanjanagar), Chatrapur and Baliguda divisions, part of old Brahmapur taluk, part of old Ichhapur taluk, part of Paralakhemundi plains and the whole of Parlakhemundi agency area in the old Chicacole division.

Ganjam, as described by renowned poets, is the treasure house of scenic beauty covered with dense forests, gurgling rivers and expansive valleys, lakes and plateau, mountain slopes and soaring hills and is a hunting ground for nature lovers.

With the passage of time, the district was again reorganised and Baliguda division was separated from it to merge with Phulabani district. Since then, the district functioned with four subdivisions namely Brahmapur, Chatrapur, Paralakhemundi and Bhanjanagar. But again the Paralakhemundi subdivision was separated from it for the formation of Gajapati district, reducing the area of Ganjam district drastically.

Athagarh Patna :

Athagarh Patna is situated on the M.D.R. 62 near Kabisuryanagar 8 kms One **Jagannath temple** and the ruined fort of Langalbeni both built in the medieval period of Odishan history, are located near this place. The temple was erected by the King Raghunath Harichandan of Athagarh in 1728. The **Langalabeni fort** in which the rulers of Athagarh had their palace was well protected by high hills and almost, if not entirely, inaccessible as from one hill to the other a stone wall about 20 feet high and 150 yards in length was constructed in the direction of north and south. There was a large gateway with a square tower in each side of it.

In 1854 the Athagad Patna **estate was auctioned** due to non-payment of Peskish and the Raja of Khalikote purchased the same. The erstwhile Raja went to Tikili Raghunathpur on adoption to inherit as he was the grandson of the Raja of Tikili Raghunathpur. Only the town of Athagarh Patna remained under the erstwhile Raja. (Fig. 1)

Asika :

Asika (also called Aska) is a leading trade centre of Ganjam district. It is situated on the fork of river Badanadi and Rushikulya and is at a distance of 50 kms from Brahmapur on the Brahmapur-Bhanjanagar State Highway, It is the headquarters of a Tahasil and Community Development Block of the same name. The town has a total area of 5.31 sq. km.

Asika is famous for its sugar industry since 19th century. The first sugar factory was established at a time when industry of such a large and important scale was the wildest dream in India. It was managed by a firm known as **Messers Minchin Brothers** and the Company was composed of European and Indian partners. The original value of the plant and machinery was estimated at Rs.60,000 at that time and the factory was furnished with machinery of the best construction driven by steam-power. Fine white sugar was produced, by "diffusion process" from sugar-cane which was cultivated in abundance in and around Asika. Besides sugar, the factory was also a distillery and was supplying to the Government considerable quantities of alcohol and rum and there were the *abkari* renters of Ganjam district. The sugar produced at Asika was of very superior quality and was famed in and outside India. The Asika sugar factory won a silver medal in the Paris Exhibition for its exhibits of sugar in 1878. The factory, besides giving employment to a large number of local people, also gave considerable stimulus to the cultivation of sugar-cane in the area and to many of its inhabitants who were not expert as mechanics. After close of this factory the Government of Odisha have set up another Sugar factory called **The Aska Co-operative Sugar Industries Ltd** which is situated about 3 kms from Asika in the east by the side of Asika-Buguda road. The factory produces sugar and rectified spirit.

The presiding deities of the place are **Khambesvari Thakurani** and **Tridivesvara**. The image of Khambesvari is a stone pole which has been anthropomorphised

by the addition of a disc on the top symbolising the head. The nose and mouth are slightly carved and the three eyes, protruding tongue and the nose ornament are made of gold. Goddess Khambeswari is worshipped as Durga four times in a year, three times in the month of Aswin as **Mahisamardini Durga** and one time ie, in **Chaitra as Durga**.

The Tridevesvara temple stands on the bank of the river Rushikulya and is regarded as the tutelary deity of the Panda Brahmins of the locality. The sanctum of the temple does not contain any deity or Sivalinga but the circular pedestal marked by three symbols is worshipped, The bull preserved in the Jagamohana of the temple has been associated with the Lanchhana of Risabhanatha. An Odia inscription is found depicted in the Natamandapa of the temple. Local people regard the **Tridevesvara** as Brahma, Vishnu and Mahesvara and worship accordingly.

On **Chaitra Krushna Trayodasi tithi (Satavisa Nakshetra)** people take **Baruni Snan** in the confluence of river Rusikulya and Badanandi near Asika town. It is believed that there would be no re-birth after a dip here. (Fig. 2)

Bhetnoi Black-buck Sanctuary:

The black bucks of Bhetnoi are a fabulous sight to enjoy. Found in 70 villages of Buguda, Aska and Kodala Forest Ranges in Ganjam District, these black bucks of Balipadar-Bhetnoi area are religiously protected by the locals.

In 1918, a local leader Chandramani Dora and Britisher Green Saheb had taken major initiatives to protect this species by prohibiting killing of black bucks. It is believed that the presence of blackbucks in the paddy fields brings prosperity and killing brings misfortune. Locals and blackbucks here live in cordial coexistence and the antelopes can be seen near human habitats.

Surrounded by hundreds of black bucks in a lush green field washed in golden rays of the setting sun is an experience of a lifetime. Black buck or Krishnasar Mruga is an antelope species found in large areas of India. With a speed of 80 kms/hr, it is considered as one of the fastest of all terrestrial animals. Male bucks are of black and white (lower part) and

long twisted horns whereas, female bucks and fawn are of golden bronze and white colour with no horns.

This endangered species of antelopes has increased their number to spread out in the area. Black buck census report of 2004 indicates a 42 per cent increase in the black buck population in three forest ranges, namely Buguda, Aska and Khallikote, over the last count (1998 census), and with a 56 percent black buck presence in Buguda. Located at a distance of around 165 kms in south from Bhubaneswar, Bhetnoi in Ganjam district is easily accessible by road and rail. By train one needs to reach Brahmapur and take a taxi to cover the rest 50 kms to Bhetnoi. There are lodging and boarding facilities at Aska which is only 12 kms from Bhetnoi. (Fig. 4)

Aryapalli Sea Beach:

Aryapalli is a minor port (commonly known as Gopalpur port) on the Bay of Bengal and is 5 kms from Chhatrapur and 27 kms from Brahmapur. The port *is* better known as Gopalpur port. *Aryapalli* comes under the Chhatrapur Tahasil and subdivision. There is private bus service to this place from Bhubaneswar and Chhatrapur. Generally people come here by their own vehicle or taxi as the bus *communication* is not frequent. A permanent road from the National Highway No.5 leads to the beach of Aryapalli, 20 kms for Brahmapur and 6 kms from Chhatrapur. The sea beach at Aryapalli is quiet and charming. Its bracings and invigorating climate adds freshness to the soul. Tourists can enjoy the sun-surf-sand among the green casuarina plantations. (Fig. 3)

Badagan :

The village Badagan is situated at a distance of 8 kms from Bhanjanagar, Subdivisional headquarters of the district. One **Dakshineswar Siva temple** along with its corner shrines has been erected within a spacious compound in the middle of the village. The corner shrines are all dedicated to different Siva Lingas. The door lintel of the Jagamohana contains mutilated parts of an inscription which is not decipherable at this stage. The pattern of the Siva temple recalls to mind the establishment of *panchayatana* temples in Odisha. The main temple displays characteristic features of the Parsurameswar temple of

Bhubaneshwar. The temple is assigned to the period of the Simhanatha temple located in an island of Mahanadi in Cuttack district. Though the *bada* of this temple displays *triratha* plan, its *gandi shows* distinct elements of *pancharatha* pattern with the *Kanikas* divided *into* five *bhumis.* The recessed chase between the *kanika* and *anuratha* is not as pronounced and is filled with decorative motifs. The images of Ganesh, Kartikeya and Parvati are installed in *rahapaga* niches of the temple as *parsvadevatas.* A modern shrine has been built in front of the *rahapaga* niche of the northern side containing Goddess **Parvati**. There is a recessed *bandhana* with a series of animals carved within it. The outer walls of the. main temple is decorated with the figures of **Ajaikapada Bhairava, Uma-Maheswara**, amorous couples and Bhairavas. The interior of the *jagmohana* displays images of a couchant bull, Siva-Parvati and Kartikeya. The lintel over the entrance door leading to the sanctum contains eight planets instead of the regular nine planets of the later temples of Odisha.

The **Sailodbhavas** originally ruled over Kangod comprising the modern district of Ganjam and undivided Puri districts. These temples appear to have belonged to this period.

Bellaguntha :

Bellaguntha is situated in Bhanjanagar Subdivision. It is at a distance of 75 kms from Brahmapur and 97 kms from Chhatrapur. It is well connected with the major places of the district by road and is served by both public and private buses. Bellaguntha is a commercial centre famous mainly for brass metal work. The **flexible brass fish** made by the local artisans is a major attraction of the place. Various household articles and decorative objects of brass made by skilled hands are supplied to different parts of the State. (Fig. 5,6)

Barakuda:

Barakuda is a small island in Chilika lake and is in Rambha police station under Khallikote Tahasil of the district. The island covers an area of 21.85 hectares of land and is at a distance of 5 kms from Keshpur railway station through lake. The place can only be approached by country boats. The island is uninhabited but is frequently visited by picnickers and tourists in large number throughout the year. There is an **old palace of the ex-ruler of Khalikote**. The

beauty of the lake Chilika is well enjoyed from this place.

Bhanjanagar :

Bhanjanagar, situated in the headquarters of the Subdivision of the same name. In 1837, the place was named as **Russelkonda** after the name of G.E. Russell, who was the Special Commissioner of the British Government in Ganjam. It was named as Bhanjanagar after the illustrious ruling Bhanja dynasty of the place. The place is well connected by road to major towns of the State and is served by both public and private bus services. Brahmapur is the nearest railway station which is at a distance of 80 kms from the place. Bhanjanagar is the gateway to the Agency areas of G.Udayagiri and Khondmals of Kondhamal district where products of this place are marketed.

Bhanjanagar is situated on the bank of river Luharkhandi which is spanned by a concrete bridge at a distance of 3.2 kms away from the town. The town has a reservoir, the water of which is used mainly for drinking and irrigation purposes. It is one of the two reservoirs comprising the Rushikulya Canal System, the other being at Sorada. It has a capacity of storing 61 m. cum of water; the chief source being the Gallery river. The water of the reservoir is exhausted through Boinga Nullah to Mahanadi (Badanadi) and Girisola canals for irrigation purpose. It is also a source of pisciculture. (Fig. 7,8, 9,10)

Brahmanachhai :

Brahmanachai is a small village on the bank of the river Rushikulya and is at a distance of 5 kms from Asika on the Asika-Brahmapur road. A cluster of temples dedicated to Vishnu, Siva, Surya, Ganesh, Sri Chaitanya and Sakta Gods and Goddesses are found together here within a spacious compound. The **Brahmesvara Siva** temple is built on the ruins of an earlier temple. The Saktipitha within the sanctum of **Narmadeswara Siva** temple contains eleven Lingas known as'***Ekadasa-Rudras*** in the locality. The Surya temple is in the form of a chariot. Most of the temples are of recent origin and are devoid of any architectural or sculptural peculiarity.

Brahmapur:

Brahmapur is situated 180 kms from Bhubaneswar and is the chief town of the district. It is the headquarters of Brahmapur

Tahasil, Brahmapur Subdivision and the State's Southern Revenue Division. It is the fourth biggest town in Odisha and a busy commercial place. It is one of the busiest railway stations on the main Howrah-Chennai line of the East Coast Railways. The National Highway No.5 runs through the town. At a distance of 10 kms from Brahmapur a concrete airstrip has been constructed in Rangeilunda Mouza where small aircrafts can land and take off safely.

The name of the town is said to have been derived from the name of Lord **Brahmeswara**, worshipped in a temple at Lathi, 4 kms from the main town.

Brahmapur was a municipal town even during the British period and was the seat of the Civil and Sessions Judge of Ganjam and of the Senior Assistant Collector and Magistrate. For a brief period from 1816 to 1835 the Collector's office was shifted to Brahmapur due to deadly outbreak of fever in the form of epidemic in Ganjam town in 1815. The main reason for not retaining Brahmapur as the headquarters of the district was that it was the property and residence of **Mohuri Zamindari**. It is now declared as Municipal Corporation.

Pata Brahmapur, popularly known as **Puruna Brahmapur** (old Brahmapur) is a principal commercial centre. It is the residential area of the chief merchants of Brahmapur.

The chief indigenous industry of Brahmapur is the weaving of tussar silk famous by the name of Brahampuri *Pata*. It is manufactured into gold and silver embroidered turbans, dresses, sarees and other articles of weaving apparel. These are of excellent quality and have got a very good market outside. The Odisha State Handloom Weavers' Co-operative Society acts as an agent in marketing these products through its various sales outlets. Besides silk, common cotton cloths are also woven in Brahmapur.

The main temples located at Brahmapur are the temples of **Thakurani, Jagannath, Nilakanthesvara, Satyanarayana and Santosi Maa**. The most important festival of Brahmapur is the **Thakurani Yatra** which is held at an interval of every two years. It starts after the 9th day of Mahasivaratri (February-March). It is a month- long celebration when the consecrated *Kalasas* are carried on the head by seven women in a ceremonial procession. The town looks festive with

colourful decorations. Giant images of different Gods, Goddesses and mythological figures are displayed in decorated pendals. During the Yatra, various types of folk dances like *Bagha Nacha, Kela-Keluni dance, Sakhi Nacha, Kapalika dance* are performed. Different Yatra parties also perform **Prahallad Nataka, Radha-Krishna Leela** and **Bharata Leela** which attract large number of people from nearby places. Recently a **Jagannath temple** has been constructed at Gosani Nuagan in the eastern part of the town by the renowned contractor late Gobind Choudhury on the model of the Lord Jagannath of Puri and the **Rath Jatra** is held here in imitation of the Rath Jatra of Puri where thousands of people congregate to witness the event.

Thakurani Yatra at Brahmapur:

This festival is held once in two years in the month of Chaitra. Legend goes that Goddess (**Budhi Thakurani)** visits her father's house located in Desibehera Sahi. The father of the Thakurani to whose house she comes is a family of Dera community (weaver). In old Brahmapur there are 18 Sahis where people of Dera community live. Some are Martha Peta Sahi, Srinibal Peta, Kamala Bari Sahi, Pitatundi Sahi, Lala Sahi, Desibehera Sahi, Chandra Peta Sahi, Krushnamaa Peta Sahi, Bachuari Sahi etc. The community chief- Desi Behera stage is in Desi Behera Sahi. After the deity reaches father's house, every day she visits different Sahis. The Jatra is held for 21days. In the procession very interesting scenes are to be marked. A boy in the Vesha(guise) of Krushna goes in a Motor cycle, Lord Sriram taking Hanuman by scooter, a witch taking ice cream etc. People also walk in the procession as devil *(Bhuta), Pilakhai Dahani*, Pretini, Asuruni, Shiva, Tiger, Krushna, Balaram, etc. Those who adopt Vesha as above contribute to the fund of Yatra committee. It is believed that Maa Budhi Thakurani makes Sahi visits with her relatives, they are *Dasabtar Murty* such as Kali, Tara, Sodashi, Bhubaneswari, Chinnamasta, Dhumbati, Bagaleswari, Tungini, Kamala, Rajarani. Also *Medhas* of Ganesha, Hanuman, Kartika goes with the Thakurani. *(Fig. 11, 12, 13, 14, 16)*

First Girls'High School of Odisha:

The present Government Secondary Training School for Women,which holds the distinction

of being the First girls' high school in Odisha is 156-year old. The silk city is glorified by the eminence of former President of India as markets and roads have been christened after VV Giri, who was born here. Now the State Government has decided to honour the former President by renaming this old high school after him.

The school started as an **elementary girls' school** way back in 1856 which was subsequently named **Madras Government Hindu Girls' School in 1896.**

This school was then elevated to Middle English (ME) from elementary stage in 1921 and the medium of instruction in this school was Telugu and Odia. A Secondary Training School (C.T) was set up in 1928 after which the school was popularly known as **Govt. Secondary Training School for Women.**

It started imparting secondary courses of Patna University syllabus in 1941 elevating the status of High School to Secondary School with only 11 students initially. It was later affiliated to Utkal University in 1946 after the residence of VV Giri was handed over to its management comittee. The total strength of the school at present is about 1700. The old structure of the school is an example of the British architecture and the colonial style construction is made of stone walls. Not only is the Government Secondary Training School for women, Brahmapur is famous for its glorious history but also gains prominence for traditional method of teaching, discipline and academic achievment. It is a rare honour to get admission into the school, as each year a big rush is seen during the admission time.

Khallikote College:

The Khallikote College (Autonomous), Brahmapur, Odisha is one of the oldest educational institutions of India. It was started as a school in 1856 in Brahmapur and became an Intermediate College in 1878. Its earlier name was Native College. The present name Khallikote College was conferred on it in 1893 in token of the good gesture shown by **Harihar Mardaraj Deb, Raja of Khallikote** who donated 16.5 Acres of land. Degree classes in Arts and Science were begun in 1944 and in Commerce and Mathematics were started from 1963 and in other subjects in subsequent years under affiliation to Brahmapur University. (Fig. 17)

Stephen's Church:

This 175-year old Church was established on 27th December 1837 at Brahmapur being managed by one Christian organisation called Church of England. So this Church is known as Anglican Church or Church of England. Here all Europeans and aristocatric Indian christians were gathering for prayers on all Fridays and other festive days. At first newly converted Christians were not allowed to come to the church, for which Missionary Organisation protested.

From 1837-1936 the Church was managed by Christian organisation of Madras. Since 1936 it came under Calcutta Presidency and after independence of India in 1947 the Bishop took charge of the Church. This Church is giving health services to the poor people. Famous **Janana Hospital** is managed by this Church. (Fig. 19)

Budhakhol :

70 kms from Brahmapur and at a distance of about 3 kms towards north of Buguda is Buddhakhol, which is a scenic spot frequently visited by tourists and picnickers. Amidst natural surroundings there is a cluster of five temples on the top of a hill dedicated to Lord Siva, popularly known as **Panchu Mahadeva**. At the uppermost part of the hill a perennial stream forms a waterfall. A number of Buddhist remains have been found at the place which give the impression that it was a **Buddhist settlement** in ancient days. Not far from the place there are numerous caves one of which is called **Siddha Gumpha** where Buddhist monks were said to have performed meditation in old days. On Sivaratri and *Kartika Purnima* days a large number of people gather here to offer Puja at the temple. At foot of the hill a tank called **Ganga Sarobar** has been dug. The tourists get pleasure in swimming in the tank. One has to climb 495 steps by foot to reach Budhakhol. From there after two kms of hill- climbing Sidha Gumpa will be reached. (Fig. 15,20,21,22,23)

Buguda (Shrikar Nagar):

Buguda is a small town in Ghumusar subdivision of Ganjam district. It is well connected with Brahmapur by road. The nearest railway station is Brahmapur which is at a distance of 80 kms from this place.

Buguda is famous for the temple of ***Biranchinarayan.*** The temple was built by king Srikara Bhanja who ascended the throne of Ghumusar in 1790 A.D. The

image of God *Biranchinarayan* which is installed in the sanctum of the temple was recovered from the ruins of **Malatigarh.** About the finding of the statue, **Sewell**, in his **Ghumsur Report** has stated that once a herd boy, while tending cattle, struck his foot against a plate of metal at the foot of the hill. Consequently the villagers dug up the portion and unearthed a life- size image of **Suryanarayan** which was carried to Buguda where it was consecrated in a new temple. The temple subsequently came to be known as **Biranchinarayan.**

The temple is built in the form of a chariot driven by seven horses and one wheel. The temple is conspicuous for its remarkable wood carvings and wall paintings. The wood carvings are made on the ceiling of the *Mandap* and on the jambs of the entrance door-way as well. The temple roof is supported with 46 pillars and facing west.

The plastered surface of the outer walls of the main temple has scenes from the Ramayana painted on them. Besides, scenes of royal procession, musical concerts, animals, birds, mountains, women figures in various poses are also painted with great artistic skill. The paintings are in typical Odishan style of the contemporary period. Vegetable and mineral colours of white, blue, red, black, red-ochre and buff have been used in the paintings. Continuous negligence and paucity of funds have left these paintings faded and disfigured at many places. Special worshipping is done on **Samba Dasami** and **Magha Sukla Saptami** here.

In the wooden Mandap of the shrine there are Radhakrishna, *Dasabatara*, *Gopalila* and other scenes, besides motifs of animals and birds enshrined on several panels. The vacant places are profusely carved with scroll works, linear and floral designs. In two scenes the entire complex of the *Jagannath* temple of Puri and the entire panorama of *Krishnalila* are depicted in vivid form.

At the other end of the main road facing the temple of **Biranchinarayan** is a temple dedicated to **Lord Jagannath**. The temple is built in such a manner that the devotees can see the *arati* of both the temples at the same time from any of these two places. (Fig. 18,24,26,28)

Maa Sankulei Sanctum :

The sanctum of Maa is located in village Antarpada near Balipadar. The deity is very much

revered by local people. (Fig. 25,27)

Chandragiri :

Chandragiri is a small village in the Mohana police station of the district. It is situated at a distance of 80 kms from Brahmapur. The road connecting Brahmapur and R. Udayagiri passes through this place. There is regular bus service to Chandragiri from Brahmapur which is also its nearest railway station.

At Chandragiri there is a large Tibetan refugee colony where immigrants from Tibet were rehabilitated. Though there are three more similar colonies, Chandragiri is the biggest of them . There are around 3,500 families, rehabilitated in these colonies. These families are engaged in farming, trading and weaving of carpets and winter clothings. There is a Tibetan Handicrafts Co-operative Society which has engaged 170 workers for weaving of woollen carpets. The carpets of Chandragiri. are of excellent quality and are much in demand inside and outside the State.

Some of the Tibetans also breed and sell dogs for which Chandragiri is also well known. Hard labour, perseverence, and systematic life have made the refugees useful citizens of this area. Initially the refugees had to struggle a lot for survival. Now their economic condition is well off. They are cultivating mainly corn and guava in the land given to them. Since all the refugees are **Buddhists,** one sky scraper has been erected infront of their houses for hoisting five- coloured flag..

A prayer hall, the biggest in south east Asia has been constructed at Jirang. It is five- storeyed and the height of the temple is 60ft. The height of the **Buddha image** is 21ft. This temple was inaugurated by **Dalailama** in January 2010. The temple is built in an area of 10 ac. in a natural scenery.

International tourists are attracted by this temple with natural surroundings. (Fig. 30)

Chhatrapur :

Formerly known as Sitarampalli, Chhatrapur is continuing to be the district headquarters of Ganjam since 1835. The town is situated on the coastal belt of Bay of Bengal. It lies on the National Highway No.5 overlooking the sea about 60 feet above sea level and is 20 kms from Brahmapur and 160 kms from Bhubaneshwar.

Chhatrapur is linked with broad gauge railway line of the East Coast Railways. The town is served with two railway stations,Chatrapur and Chatrapur Court.

At Aryapalli, 6 kms from the town of Chhatrapur the Indian Rare Earths Limited is engaged in producing minerals like zircon, monazite, rutile, silmenite from the sea sand. These minerals are being transported from the nearby Gopalpur port. Sea-fishing is an important trade of the place. The place is also well-known for production of cashew nuts and *Kia flower.*

Chandanapedi:

On the way to Belaguntha from Aska one has to go to the village Chandanpedi from Kalamba crossing near Balipadar. In this village there is a small temple of **Goddess Sankulei.** Legend goes that the Goddess saved one king of Bhanja dynasty from chains; so the name goes.

All the **Tuesdays of Chaitra and Dussera festival** in the month of **Aswin** are observed here with pomp. It is also a good picnic spot.

Changudi Dei Cave:

Location near village Moulabhaja located at 3 kms from Digapahandi.

This cave is one of the famous tourist interested caves located in a clean and green environment. Hundred years back the cave was used by sages for meditation. There lies a perennial spring near the cave. One has to cross 50 steps to reach the cave from foot of the hill. Here there is an image of **Lord Hanuman** in front of the cave in addition to image of **Goddess Changudi Dei**. It is a good picnic spot. (Fig. 29)

Chikiti :

Chikiti is situated in the Brahmapur subdivision at a distance of 32 kms from Brahmapur. Ichhapur (In Andhra Pradesh) is the nearest railhead of the place.

The temple of **Kotalinga** is situated at Chikiti which is a seat of Siva worship. Baranga is a small village near Chikiti from where **two sets of copper plates** have been discovered. The **old Siva temple** at Baranga bears beautiful sculptures which relates to the story of Ramayana. Near the temple there is a hill called **Badagiri** which, according to tradition, was the fort of the ancient rulers of Chikiti.

Chilka Lake :

The lake Chilka is a shallow expanse of water which extends

from the extreme south of Puri district to the east of Ganjam district. Once it was a part of the sea but in course of time was separated from it due to silt and sand deposits by the river and ocean currents. The Chilika lake is opened to the sea in the south by a narrow channel near Manikapatana through which the sea water enters by tide and sea wind. The water of the lake is saline but its salinity decreases in the rainy season due to rain water and the inflow of flood water of river Daya which empties itself into the lake.

The lake covers an area of 450 square miles (1,165 sq. km.) which decreases to about 300 sq. miles (777 sq. km.) in summer. Chilika has played an important role in the history of Odisha and is a silent witness to some of the most important events of its political and cultural history. The importance of the Chilika in the economic life of Odisha is manifold.Now facilities of boat-riding in the lake and visit to Kalijai temple are available.There is no doubt that it will turn into a Paradise on earth,if a programme plan with modern facilities for converting into a tourist site of world order is made and implimented by Government.

Dhabaleswara :

The temple of Dhabaleswara is situated at a distance of 19 kms from Brahmapur and 10 kms from Gopalpur on sea and is a famous seat of Saivite worship of the locality. **Sivaratri** is the main festival of the place which is observed with much enthusiasm. A large number of people from the nearby places gather here to worship **Lord Siva** on the occasion.

Digapahandi :

Digapahandi is the headquarters of a Tahasil of the same name and is situated on the Brahmapur-Koraput road (M.D. R. 61) at a distance of 25 kms from Brahmapur. This is a central place from where roads lead to Asika, Koraput, Chikiti and Brahmapur. The place is an important trading centre for vegetables, paddy, fish and local- made clothes. Padmanavapur, situated at a distance of 4 kms from the town, is also a trading centre for clothes produced by local weavers.

The **Thakurani** (Goddess Bankeswari) temple is the most famous of the temples of this town. On the day of **Dola Purnima** a big festival is held here which attracts pilgrims from surrounding villages in large number where most of the

pilgrims perform tonsure of their babies.

Dharakote :

Located by the side of river Rusikulya opposite to Aska town. Dharakote is famous for its **Jagannath temple**. Dharakote was an old Zamindari. (Fig. 31)

Ghodahada (50 Kilometers from Brahmapur) :

The Ghodahada Dam with reservoir attracts a good number of picnickers round the year. Four kilometers away the shrine of **Ujaleswar** is an added attraction for the visitors. (Fig. 34,35)

Ujaleswar:

Situated at a distance of 19 kms from Digapahandi and 45 kms from Berhampur, near Ghodahada Dam. One would aptly cherish for visiting a monument with rare and quaint features. The shrine of Ujjaleswar has been developed from a cave temple, on a hillock which is approachable by steps. A huge stone shadowing the deity forms the back side of the temple, which has been also chiseled to steps for facilitating a circumambulating around the shrine. Before reaching the unctuous site, one would come across the pleasing surrounding of Ghodahada Dam, which has submerged a fort named Vijayanagar and its temple. The reservoir provides silence to a heard of elephants, crocodiles and pythons and sub-soil water for Horticulture farm of tube rose. However rollicking monkeys, deer park, a pond with lotus flowers, an age old Banyan tree testing one's unfeigned devotion and unfurled natural back drop verdant the sanctity of Ujjeleswar

Debijhar:

On the way on N.H.5 after Chilika but before Langaleswar on the way to Narayani, and after going 4 kms and then 6 kms on road on in left side, one will reach **Goddess Chandi**. On the two sides Valeri hills are there. Near the sides of the Goddess there is a perennial fountain. It has a scenic beauty and tourists come to this site for picnic.(Fig. 32)

Ganjam :

Ganjam is situated on the National Highway No.5 at a distance of 10 kms from Chhatrapur. It is served by a railway station on the East-Coast railway. The place is connected with Brahmapur by road which is at a distance of 32 kms Till the beginning of the 18th century, Ganjam was an important

town and headquarters at the district. Once it was adorned by beautiful buildings which have fallen into ruins by ravages of nature. The ruins of the picturesque looking fort known as ***Potagada*** stands among other dilapidated buildings, notable among which are the monuments of the adjoining ***cemetery.***

The fort was commenced in 1798 by **Edward Cotsford**, the first resident of Ganjam, who, along with the Chiefs in Council was engaged here in various political and commercial enterprises for the East India Company. The **outbreak of a severe fever** which brought down the population of the town from 30,000 in 1815 to 6,000in 1818 forced the authorities to shift their headquarters to Brahmapur. Many of the inhabitants abandoned the place and the civil and military personnel were removed to Brahmapur.

Ganjam was a centre of trade in its by-gone days. It was an important port, situated 21 kms north east of Gopalpur. There was a Conservator of the port who was also the Superintendent of the sea customs. The name of the district is nomenclatured after the name of this place.

The ruins at Ganjam indicate that it had a harbour and customs house. The French were the earlier settlers of the place who were driven out by the Britishers towards the end of 1759 A. D. This place was originally situated on the bank of river Rushikulya which formerly entered the sea close to the fort but its present mouth is nearly about one km, further north in consequence of the shifting of the river's alignment.

The ruins of the ancient fort indicate that it was built in **star-shaped design** with a moat encircling it on all directions. The inner area of the fort had residential houses, magazine building, artillery park, store houses, etc. The exterior wall is nearly 8 feet thick on the outer side. The magazine house was sufficiently large to contain 40,000 Lbs of gun-powder and its construction was bomb-proof. The walls of the residential buildings were made of clay and timber with tiled roofs. There were four drains for the passage of water out of the fort in the rainy season. The Odisha State Archaeology has taken over maintenance of this fort from the Archaeological Survey of India and repaired several fallen parts of the buildings.

Ganjam lost its importance after Britishers left this place. At present the port is no more in use.

The people of this place are engaged in producing salt which is an important product of this place. The Jayashree Chemicals Ltd is the major industry of the place set up under private sector which produces caustic soda exported outside the State. Here there are **four Jagannath temples.** The ancient one is from 16th century.Here Goddesses Kandhuni is being worshipped.The deity is much revered by the local people. (Fig. 33,37,38)

Ganjam Cemetery:

An 18th century cemetery near Potagada fort at Chhatrapur Block in Ganjam district is in ruins. This is a historical monument. Utter negligence of the administration has left the heritage site in a dilapidated condition, sources said. The cemetery is one of the earliest ones built by British administrators and comprises tombstones with spire-like monuments.

It contains graves of mainly the British officers who died during the three **resistance movements by the rulers of Ghumsur** (at present Bhanjanagar), Mahuri (Brahmapur) and Paralakhemundi from 1753 to 1866 against the British rule. The authorities have not done much to preserve the heritage site. Though there is a boundary wall around the cemetery, there is no gate to guard it.

The cemetery contains interesting tombs and is next to the unique star- shaped Potagada fort built by Cotsword in 1768. The plaque on each graveyard is a reminder of the Indo-British architecture and must be preserved as a historical monument.In the mouth of *Rusikulya* river near Ganjam *Olive redley turtles* regularly lay eggs in thousands.The endangered Olive Ridley sea turtles in December arrive for their mating near Rushikulya rookery. The turtles congregate 7 kms away from the coastline between Purunabandha and Gokharkuda in Ganjam Block. A large number of turtles can be seen here. Mating of Olive Ridley turtles picks up in the area towards the last week of December and early January every year. The turtles have a single mating season in a year. By the end of the mating season most of the turtles leave their female partners to lay eggs in solitude. (Fig. 41)

Gandahati Waterfall :

Located 28kms from Paralakhemundi, in Rayagada block Gandahati waterfall is a popular tourist draw of the district. The

100 ft high waterfall originates from Mahendragiri hills and flows down to river Mahendratanaya which meets Godavari in Andhra Pradesh. Another attraction is a black rock at the spot known as **Bheema Rock**. According to legend, **Bheema (of Mahabharat fame)** had dropped the rock while on his way to Mahendagiri before sunrise. The tribals have constructed a **Bheema temple** at about 20 kms from Gandahati. A pedestrian bridge has been installed right in front of the waterfall. (Fig. 40)

Gopalpur

Gopalpur (better known as Gopalpur-on-sea) formerly known as Mansurkota is situated at a distance of 16 kms from Brahmapur town. It was a busy port of call for the steamers of the British India Steam Navigation Company and was the major port in Ganjam district for maritime trade and navigation. The dilapidated buildings and godowns of the British merchants give ample proof of its prosperity during the British time. A large number of labourers migrated to Burma from this port before the Second World War for working as labourers which gave rise to the problem of Burma evacuees after the war.

In Gopalur there is an old Hotel called Palm Beach Hotel facing the sea which was started in 1914 by an Italian. In 1945 Mr M.S. Oberai purchased the hotel which was frequented by mainly foreign tourists. Now the Oberai group sold the hotel to May-fair group recently. (Fig. 42,45)

Lighthouse:

British era lighthouse at Gopalpur is one of the oldest in the State. Commissioned on the beach here in 1871 for assisting coastal shipping between Rangoon and Coromandal Ports, the structure, which could have been a major tourist attraction is damaged due to high tides over the years. The 90 -feet compound wall on the eastern side of the lighthouse, which was built in 1966, was washed away by the sea four years ago. After repeated requests of the Director General of the lighthouse, the authorities have finally ordered commencement of renovation work.

The lighthouse came into existence 140 years ago when the first beacon, a wick lamp, was lit and hoisted on the eight-metre high steel mast. It used to give out warning signals of storms on the same mast that stood nearby. These

facilities were subsequently upgraded between 1892 and 1925. After heavy erosion in 1943, the light and storm warning signal service had to be discontinued but it was restored in 1948. (Fig. 43)

Gopalpur Sea beach

Gopalpur as a sea-site resort, has attracted tourists from inside and outside the country in large numbers. The quiet and charming beach, clusters of coconut and palm trees, lovely sand dunes over- grown with casuarina plantation and the sea-breeze which tempers the intense heat of the summer make it a pleasant place of residence for the tourists. The backwater at Gopalpur in the form of creeks and sleepy lagoons covered with canopies of lush green foliage is another special attraction of this place.

The backwater of Gopalpur separates it from the village Mansurkota formerly gave its name to the place. It is said that towards the end of 19th century A. D, one Gopal Rao, a leader of the Telugu Community (Nolias) established a large settlement near the sea-beach after whose name the place was named Gopal Rao Peta. The name was later abbreviated into Gopalpur in course of time. Another version which seems to be more appropriate and exact is that **Lord Gopal Krushna** is the presiding deity of the place and the town is nomenclatured after Lord Gopal. (Fig. 44)

Gopinathpur :

At a distance of 16 kms from Bhanjanagar is Gopinathpur where the ruins of a fort of the Bhanja kings are found. Built 500 years ago, it was one of the residential sites of the Bhanja kings of Ghumusar. The village has a few temples of mediaeval period. Scholars have identified this place with **Kulada Kataka** of the Bhanjas.

Gumagarh :

Gumagarh or Goomsargarh was the former capital of the Bhanja kings of Ghoomsar which is situated at a distance of 3 kms from Kullada. The place has a **Jagannath temple** and an extensive tank, besides a big temple dedicated to **Lord Basudeva**. The Odia inscription of the temple informs us that the temple was built by the Bhanja King Lakshman Bhanja in Saka year 1704 (A.D. 1782).

Gurandi :

Gurandi is located at a distance of about 30 kms from Paralakhemundi. Very close to the

place is located the **Dharmalingesvara** temple of Adva. Two sets of copper plate grants belonging to Devendravarman of the **Ganga era 184** and Ananta Verman of the same Ganga era 201 were recovered from the premises of the temple. The **Yogesvara temple** in the neighbourhood was the abode of Patanga Sivacharya and his disciples. Both the temples can be assigned to a date before the 10th century A. D. The Sitapathar or Sidhapathara mound with antiquarian remains of the early mediaeval period is situated at a distance of 16 kms from this place. Its remains are associated with some **Buddhist monastery** which was subsequently converted to a **Saivite centre.**

Gudguda waterfall:

This scenic perennial waterfall is located 2 kms distant from the tribal populated village Raghunathpur of Jirang Panchayat of Rayagada Block. The height of the fall is 42 feet and width 28 ft. Natural scenary of the hill sides attracts the tourists both from Odisha and Andhra. (Fig. 46)

Jagannathprasad :

The village Jagannathprasad is situated on Bellaguntha-Karasingi road (M.D.R. 69) in Bhanjanagar subdivision. The distance of the place from Bhanjanagar is about 28 kms Jagannath Bhanja, the nephew of the famous Bhanja ruler Dhananjaya Bhanja, installed a deity of **Dadhivaman** and the place seems to have derived its name from the deity Dadhivaman or Jagannath. In the neighbourhood of this place small temples of great antiquity are seen in villages of **Leppa and Ravati**. There is a High school and one inspection bungalow located in this village.

Jarada Parthasarathi temple:

Jarada is one of the erstwhile 92 estates of Ganjam district where **Lord Sarathi Gossain** is worshipped in Jagannath temple. Jarada Chhak is after 26 kms from Ichhapur Chhak on NH No5. Again 26kms from Jarada Chhak in west direction one will reach Jarada Gada (Chikiti Tahasil) where the temple is located. Tradition says that the temple was established by **Gajapati Purusottam Dev in 15th century** on his way to conquest to Kanchi. In the sanctum and sanctrorom both **Lord Jagannath** and **Sarathi Gossain** are worshipped.Sarathi Gossain is seated in the south side. The image of Sarathi Gosain has two hands, in left hand conch and in

right hand rope of a horse (Lagam). The height of the image is 3 feet 6 inches. In Jarada, Sarathi Gosain is the main deity whereas Jagannath is secondary. All the offerings (Naibedya) are meant for **Sarathi.** People's belief is that if you have money, go to **Puri**, and you do not have money, see **Sarathi Gossain**. Equal virtue (Punya) is there. Worshipping Sarathi Gossain is an unique tradition in Ganjam. During car festival, a big gathering is held attended by people from Odisha and Andhra.

In sum total, Ganjam district has 178 Jagannath temples, out of 928 temples in Odisha. There is a saying in Odia in Ganjam on Jagannath temples goes like : **Khalikote Deul (temple), Jarada Gahal (rush), Pratapgiri Rath, Bijenagar Jatra (festival), Seragada Mandani (decoration), and Dharakote Adheni (celebration).** Pratapgiri is the old capital of Sanakhemundi and Bijenagar is the old capital of Badakhemundi.(Fig. 48)

Jaugada :

Jaugada, situated on the bank of river Rushikulya, is very near to village Pandia. It is at a distance of 10 kms from Purusottampur. Buses ply upto village Pandia. So one has to walk down a distance of 3 kms from Pandia to reach *Jaugada.* The place is of great historical importance as one of the famous *rock edicts of Ashoka* is located here.

Jaugada or Jatudurga (Lac Fort), as it was known in classical times, is said to be associated with Mahabharata episode. Tradition ascribes that the fort of Jaugada was built by **Duryodhana** of **Mahabharata fame**. Its name *jau* or Lac is from a tradition that it was made of Lac and was, therefore, impregnable as no enemy could scale its smooth and slippery walls.

Jaugada stands as the symbol of all the historical heritage connected with the Rushikulya Valley civilisation. From the bank of this river, silver coins of the pre-Mauryan Age have been discovered. The Asokan inscription at Jaugada is incised on a rock some 30 feet long and 15 feet high elevated about 12 feet on a mass of granitic gneiss. Tile fort of Jaugada was rectangular in shape, the opposite sides being 858 yards by 814 yards respectively. The earthen bank at places is 18 feet high and 148 feet across at the base and has two entrances on each side. The fort is surrounded by a wide and deep moat which is not continuous;slips being left for ingress and agress. The walls and

towers were made of earth whose remnants still exist in high shapeless mounds. Five cuttings were made in different parts of the site and trench laid across the defensive rampart. A neolithic culture was found which was represented by stone cells of oblong section associated with black and red wares, beads, coins and other things. The pottery of early phase was essentially plain and totally devoid of painting: It was utilitarian in character, the common shape being the dish and bowl. Beads made of 'shell, bone, carnellion and agate crystal, etc. red ceramic wares with incised and applied patterns of decoration, cultural equipments including brick and stone structures, specimens of copper and iron objects of peace and war give the impression of it being an industrious and prosperous civilization.

Jaugada is a part of the *Malati* hill range. The inscription of this place is one of the two Kalinga edicts which are supplements to the series of eleven Rock Edicts of Asoka, the other being at Dhauli near Bhubaneshwar in Khurda district. These **two Kalinga edicts** laid down the principles on which the newly conquered province of Kalinga was to be governed. After the king's transformation from **Chandashoka to Dharmashoka** following the bloodshed at Kalinga War, he set up these edicts for consolation of the people of Kalinga, the ancient Odisha. Long neglect and exposure to saline breeze and age have caused much damage to this precious monument: large strips have fallen off revealing blank places since Minchin, a British merchant, who first brought the inscription to the notice of the Europeans in 1858. To prevent it from further damage, the Archeological Survey of India has treated the rock surface chemically and has declared it as a protected monument.

In 1858 and 1871, Minchin took photographs of the inscription which were published in Corpus Inscription Indicarum by Major General Cunningham. The inscriptions are written in *Prakrit* language using Brahmi script. There are three smoothing places on the rock, each close to the other, about 20 feet by 16 feet and the latter are about 2 inches in length. There are four separate inscriptions, three in a row and the last or fourth underneath the third one.

The place is visited by researchers, scholars and tourists in large numbers. There is no lodging facility for the visitors. Hence they

prefer to stay in the inspection bungalow at Purusottampur which is at a distance of 10 kms (Fig. 47,49,50)

Jillundi :

The Jillundi hill stands at a distance of about 13 kms from Kodala in Bhanjanagar subdivision. The famous **Mahalingeswara temple** is located at the foot of this hill. The *Muktimandap* of the temple has 16 pillars. Two images are kept one above the other. The lower image bears an Odia inscription referring to one Parvata Tapi Mahapatra who has been identified with Parvata Vyaghra Tapi Mahapatra, the first ruler of Athagarh Patna who ruled from 989 to 1047 AD.

Kayima :

Kayima is a small village situated at a distance of 5 kms from Buguda. There is a temple built in **Pancharatha** design dedicated to **Kubereswar Siva**. In the Jagamohana of the temple there are sculptures of **eight- armed Mahisamardini Durga**, Nataraja, Parvati and Bhairava and the niches in the outer walls of the temple contain images of Parsvadevatas like Ganesha, Kartikeya and Parvati. An- inscription is found on the door jamb of Jagamohana which is **proto-Odia in character.**

Khallikote :

Khallikote is situated in Chhatrapur subdivision of the district and is 4 kms from the National Highway No.5 on the road that leads to Asika on its western side near Rambha. Previously it was the seat of Khallikote Zamindari and constituted the northern boundary of the Madras presidency. The place is well linked with major towns of the district as well as the State capital. The place is served by a railway station of the East Coast Railways. There is a big *Jagannath temple* built by the ex-rulers of Khallikote estate and **Ratha Jatra** (car festival) of Lord *Balabhadra*, *Jagannath* and *Subhadra* is celebrated here with much joy and pomp.There is a college of Fine Arts here. (Fig. 51,52)

Nirmaljhar :

Nirmaljhar is at Khallikote and is a place of interest for pilgrims and picknickers. Nirmaljhar in Odia means perennial stream which is pure and clear and is akin to Kedar-Gauri at Bhubaneshwar. The stream is flowing from mount Korakhol at the foot of which there is a shrine built by **Aparajita Balunkeswara Chotrai** some 550

years ago. The shrine is surrounded by a wall. A big tank called **Mardasagara** is within the premises. The water of the stream is channelised to the tank where the devotees take their bath.

The events of Mahabharat are lucidly depicted on the walls of the temple complex. The temple of **Goddess Vimala,** the presiding deity is here. There are four miniature temples within the premises of the shrine, i. e. **Nilakantheswar (Siva) temple, Jagannath temple**, and the temple of **Radha-Krishna and Lalita.** Apart from these, Panchanana, Narayana, Ganesha and Shitala are also worshipped here by the devotees. (Fig. 53)

Krishnagiri:

The Krishnagiri hill near Khallikote is an important religious centre since early times which attracts devotees from surrounding places in large number. The place is connected by a link road about 5 kms on the Khallikot-Kodala main road. The place can also be approached on crossing river Kharkhari from Kodala via Phasi. A number of temples and sculptures are found at the foot of the hill and nearby, the most important of which are the temples of **Jahadesvara, Kukutesvara, Mallikcsvara and Ramchandi.** In addition, some crudely designed caves are also reckoned here which speak of their rich cultural heritage. The temples and the Siva Lingas indicate that it was a centre of Saivite culture in ancient times. There are three perennial springs namely, **Ganga, Yamuna and Sarasvati** which flow down from the high levels of the hill. The water of these springs is accumulated in several artificial tanks at the bottom of the hill.

The **Sakti temple of Ramachandi** attracts a large number of devotees who worship the deity with great reverence. The door jamb of Mukutesvara temple is conspicuous by the presence of an **inscription** dated in the Saka year 1604 corresponding to 1682. A large-sized **Siva Linga** is worshipped within its sanctum.

Kullad:

Location: 8 kms from Bhajanagar (old name Russelkonda)

Till 1836, Kullad was the capital of Ghumusar where Bhanjas were ruling. In this Bhanj dynasty former poet **Upendra Bhanj (1680-1740)** was born who is adorned with the title **Kabisamrat** (Emperor of Poets)

for his literary works. The Britishers led by George Russel suppressed the revolution of Bhanjas in1835. The remaining members of royal family were not allowed to stay at Kullad and sent to Madras with pension. The English officers made their headquarters at a place 8 kms from Kullad naming it Russelkonda. At Kullad the family deity of Bhanja rulers **Baghra devi,** is greatly revered by the local people. Here is also another temple of **Lord Jagannath** which is a state- protected monument. The visitors can see the ruins of the fort of Bhanja rulers. (Fig. 54)

Khasada Tourist spot of Zirang G.P. of Mohana block:

To go to Khasada picnic spot of Paralakhemundi one has to go 90 kms towards left of Panchaamba Chhak. This is the spot of Mahendragiri where the foot of **Devi Parvati** has fallen as per Puranik legend. On Makar Sankanti a big fair is held in the premises.

Its waterfall is very attractive. People gather here for picnic during the season of winter. (Fig. 55)

Lakheri Valley Wildlife sanctuary:

This sanctuary is in an area of 185.87sq km. It is located in the district of Gajapati and is rich with tropical mixed deciduous forest, hills, perennnial water sources and a variety of wildlife such as tiger, hyena, elephant, deer, Sambar and a variety of birds and reptiles. This sanctuary can be approached from Brahmapur, Taptapani (famous for its hot water spring) and Chandragiri.

Mahendragiri :

Mahendragiri, situated in the middle of Eastern Ghats is in the Paralakhemundi (Gajapati) district. Though a major part of this hill range now comes under Andhra Pradesh, the 4,943 feet high peak Mahendragiri is actually located within the district of Gajapati, 51 kms to the south-west of Brahmapur. The place is 26 kms from the sea and lies exposed to the sea-breeze. River **Mahendratanaya** flows down the mountain in the east through Mandasa and joins the Bay of Bengal at Barua which was once an ancient port of importance. The other branch of the river flows by the side of Paralakhemundi towards south and joins the Vamsadhara river.

Mahendragiri is foremost of the seven **Kulagiris** or principal

mountains of India. It finds mention in the epics too. The Mahabharata mentions that **Parasurama**, the sixth incarnation of Lord Vishnu, made penance here for long twelve years. The Ramayana also refers to Mahendra mountain in various contexts. According to the Ramayana, Hanuman leapt from this mountain for Lanka in search of Sita.

Epigraphic records like the **Nasik Cave Inscription, Allahabad Pillar Inscription and literary works like Raghuvans of Kalidas, Odia Mahabharata of Sarala Das** and **Harsa Charita of Banabhatta** give vivid accounts of the Mahendragiri. The Eastern Gangas installed *Lord Gokarnesvara* on the Mahendra mountain and the area was given the status of a *Visaya* which brought the place into prominence. The area around Mahendragiri was ruled by the **Sailodbhavas, the Bhaumakaras, the Cholas** and the **imperial Gangas** in course of time. Mahendragiri is a testimony of the political ups and downs of history of the region.

Mahendragiri is a place of great scenic beauty. The view of the surrounding area from the top of the hill is enchanting. The range of granite hills on the north-west and south succeed one another like huge waves and the passage of clouds from peak to peak produces an ever-changing scene. The clear waters of the sacred Mahendratanaya, the blue sea at a distance and the mountain with its unrivalled glory make the Mahendragiri enchantingly beautiful.

There are three temples on the top of the mountain. These temples are named after the **Pandava brothers** and their mother Kunti. Sarala Das, the author of *Odia Mahabharata*, attributes the establishment of the *Gokarnesvara* Siva Linga to *Pandava* brothers who visited *Mahendragiri* during the period of their exile. Five hills are also named after **five Pandava brothers.**

The *Kunti* temple is 30 feet high and is at one end of the flat top(4925ft height) of the mountain. It is in *rekha* style without any *Jagamohana* or plinth. The temple has been plastered with lime after thorough repair. In the side niche are *parsvadevatas* like *Ganesha*, *Kartikeya* and *Parvati*. The *Nabagrahas* are in the lintel over the door jambs. Two inscriptions which may be paleographically placed in the 12th century A. D. are there, one to the right of the entrance door and the other on the

left side of the temple. Some sculptures and dressed stone slabs are lying scattered around the temple.

The *Yudhisthira* temple rising abruptly from the ground level is in *triratha* style and is on the other side of the flat top of the mountain. The outer walls are devoid of any sculptural decoration excepting four Chaitya arches. There is no *Parsvadevata*. The lintel of the door contains an inscription of the **Chola king Rajendra Chola.**

The *Bhima* temple, assumed by scholars to have been built just after the Gupta period, appears to be the earliest of these temples. It is made of five huge square- sized blocks of stones and has a low and squat tower, square sanctum, squat *sikhara* and flat roof. The doorway is narrow and the walls do not have any niche. Upon the last tier of the temple rests the *amalakasila* but the *kalasa* is absent. There is no sculptural decoration worth mentioning. This temple is often regarded as the *Gokarnesvara* temple of the place. In addition to these temples, there are three other huts like uncut stone structures arranged in groups.

Known as the crown of Gajapati, the Mahendragiri Hills has been an integral part of the culture and history of the district and the people have the highest respect and regard for this historical site where the annual *Sivaratri* festival attracts more than a lakh of visitors.

Legend says that it is the place where Lord **Parasurama Chiranjeevi** is staying eternally and doing *Tapasya*. Temples built by *Pandavas* are seen. Main festival here is **Sivaratri**, the worship of *Siva*, the Guru or percepter of Lord *Parasurama*. There is a well of about 25ft depth near this temple. During *Sivratri* it amazingly meets the water requirement of 2 lakhs of pilgrims, within a period of 36 hours which is a magic at a height of **5000** ft from sea level.

There is a private Bungalow at the summit of the mountain, belonging to the Raja of Mandasa (Manjusa). There was once a proposal to lease the hill as a summer capital of Odisha for the Governor (when Ganjam district was under Madras Presidency). (Fig. 58,59, 61,62,63,64,65)

Malatigarh :

The village Malatigarh is a raised earthen embankment between two small hill ranges and is situated a few kilometers to the north of Asika. The place contains several ruined structures of reli-

gious shrines, residing houses of kings and military accessories. The archaeological finds of the place amply testify the antiquity of these buildings. The houses and shrines of the place were constructed with bricks measuring 18inches in length, 12inches in breadth and 3inches in thickness. Several stone images of Gods and Goddesses terracotta objects, coins, stepped wells and foundations of residential buildings and religious shrines are still found at the place. The local people excavated the image of **Viranchi-narayan** from this place which is presently worshipped in a temple at Buguda constructed by the king **Shrikara Bhanja** of Ghumusar.

Mantridih (Sidha Vairabi Temple)

Mantridih is a small village situated 15 kms south-east of Brahmapur town. A *Kutchha* road from village Golanthara (10kms from Brahmapur on the National Highway No.5) leads to the village of Mantridih which is almost on the border of the two adjacent States of Andhra Pradesh and Odisha. The village is known for the temple of Goddess ***Siddha Bhairavi***. The deity is found around 4 feet below the ground level over which the shrine has been built. The deity is an image of Ajaikapada Bhairava carved in crude fashion in the living rock. The outer wall of the shrine contains figures of **Dasamahavidya** and an eight-armed **Mahisamardini Durga** image is under worship.

According to legend, a farmer, while ploughing his field, found blood on the blade of his plough. In the night he was informed in dream that the field is the abode of Siddha Bhairavi where she wants to stay. The next day the image of the Goddess was recovered and was consecrated. Construction of the temple started in 1907 and completed in 1913. A stream flows under the single foot of the Goddess and she **stands on one foot.**

The Goddess Bhairavi is highly revered by the people of the locality and everyday a large number of devotees gather here to worship the Goddess. Besides Dasahara and on the last Tuesday of the month of *Chaitra* the Goddess is worshipped with large festivity and the festival continues for 11 days. The temple is maintained by financial assistance from villagers and charitable people of the locality. Presently at the vacant land behind the shrine the **Goddess Haragouri** is being consecrated around which 107 small temples

are built. Here is a **Jagannath temple.** (Fig. 66)

Marada:

Situated at a distance of 16 kms from Purusottampur, the village Marada is famous for its temple over three circular stone pedestals which were constructed to conceal the three images of **Lord Jagannath. Balabhadra and Subhadra** when the Jagannath temple of Puri was attacked by the forces of the Muslim Subedar of Cuttack, Mahammad Taqui Khan in 1733 A.D. The images of the three deities were kept there for about two and half years till they were brought back to Puri by the orders of Murshid Quli Khan in 1736 AD. (Fig. 68)

Mohurikalua :

The shrine of Goddess *Mohurikalua* is situated at a distance of 12 kms from Brahmapur. The Goddess who was previously worshipped in a small shrine on the top of Kerandi hill has been brought down to the foot-hill for the convenience of the worshippers. The Goddess was the *tutelary* deity of *Mohuri Zamindari* and is worshipped by the local people with great reverence. 999 steps are constructed to go to the old temple at the top in the hills of Kerandimal. Now the new temple is in the foot-hill. **On "Saptami Tithi" non-veg *Bhog* is offered to the deity. Visub Sankranti** is treated as birthday of the deity. (Fig. 67,69)

Mankad Dian Waterfall:

Located in Sialilati G.P. of R. Udayagiri block of Gajapati district. One has to go down 2000 feet to reach the foot of waterfall through hilly villages Musadali, Khamarisahi, Rajapuo, Machhaghara, Poipani and Kanakata. To reach the waterfall site one has to go a distance of 300 meters by jumping from one stone to another like a monkey. For that reason the fall is called Mankad dian (monkey jumping). But after reaching the fall site one will forget his worriness on seeing the natural scenic site. Tourists are awaiting a good road to reach the waterfall site. (Fig. 71)

Narayani :

Narayani is a small religious centre located about 6 kms from Keshpur railway station and 11 kms from Balugan. It is connected with the National Highway No. 5 by a 4- km long blacktopped road on the western side. The road is motorable throughtout the year.

The temple of Narayani is situated on the top of the Vallery hill which is part of a mountain

range extending from east to west. The valley is verdant and surrounding it are Sal and mango groves which make the place ideal as a picnic spot. There is a perennial spring gushing from the mountain which serves clear water to the picnickers. The temple of Goddess Narayani is a small temple where the Goddess is worshipped as **ten-armed Mahisamardini Durga**. Every year about 10,000 people visit the temple for worshipping.

On the days of *Sankranti* devotees in large numbers come to the place to worship. **Ashokastami** (March-April) is the main festival at Narayani and it continues for three days, when nearabout one thousand men and women gather here. (Fig. 95)

Naikpada:

The village is situated at a short distance from Badagaon which contains a very early temple. The village is about 23kms from Bhanjanagar in Ganjam district. It has still a ruined temple and a very large number of Brahmanical images assignable to the tenth-eleventh century A.D.

Panchama:

Panchama is a small village situated at a distance of 10kms south-west of Brahmapur. A 3 -km long *Kutcha* Road from village Pandia (on N. H. No.5) leads to Panchama which is famous for the temple of **Panchama Ganesh or Siddha Binayaka** as it is locally known. Tradition says that the **Gajapati king Purushottamadeva** (15th century) on his way to the conquest of Kanchi recovered the image in the hallow of two trees of *Vara* and *Aswastha* and paid his homage to the image after its consecration. Since then the place is sanctified and has become an important centre of Ganapatya worship, preserving the great tradition of **Panchdevata** worship of Odisha.

The image is still worshipped in the hallow of the twin trees of *Vara* and *Aswastha* over which a tin-roofed shed has been built. In front of the shed there is a roofed hall made for the shelter of the devotees. On the Ganesh Chaturthi day (August-September) around 60,000 devotees gather here to worship Lord Ganesha. The temple gets assistance from Endowment office of State Government for its maintenance. (Fig. 60,72)

Pakidi hills:

Situated at a distance of 34 kms from Brahmapur towards

Aska, on NH 59 there lie Pakidi hills in village Pakidi. National highway crosses the hills in between. On one side there is a **sanctuary** of national bird peacocks and on the other side the sanctum of **Goddess Karanjei** under a big *Karanj* tree. During the year **Durga Mahastami, Nabaratri, Asokastami, Rakhi Purnima** etc are observed here with pomp. People of **Bauri and Kumvar** community are mainly conducting the worhsips.

It is also a very good picnic spot. (Fig. 70)

Palur:

Palur was an ancient sea-port situated at a distance of 32 kms from Brahmapur in Chhatrapur subdivision of the district. It is situated on the mouth of river Rushikulya. The Odia merchants sailed to far-off Java, Sumatra, Bali and other South- East Asian islands from Palur and had flourishing trade during ancient times. Palur had the distinction of being the only port on the Coromondal coast for launching direct voyages to the far East. It continued to be a prosperous port until the advent of the Portuguese in the Bay of Bengal whose piracy upset the maritime activity of the place.

The temple of **Batesvara Mahadeva** at **Kantiagada** assigned to 10th century AD is situated on the seashore at Palur. The temple is half buried and has been given a thick coating of plaster for which the decorative designs of the outer wall are not visible. The temple is facing east and its front apartment is in a dilapidated condition. The lintel over the door jambs of the temple contains an inscription. The niche on the northern side of the temple has the image of **Uma-Mahesvara** and the door lintel represents the **Nabagrahas and the figure of Gajalakshmi**. The displaced *parsvadevata* images of the temple represent well -developed style of art and form of iconography. The images of **Ganesha, Kartikeya, Siva and Hara-Parvati have distinct architectural style.** (Fig. 36)

Pittal:

The village Pittal is famous for its brass bell- metal works. The name of the village has become the same after the metal (Pital i.e. Brass) in Odia pronounciation. Here there are two old temples. One is Siva temple dedicated to **Uttareswar and another is Jagannath temple**. Both the temples are state- protected monuments.

Paralakhemundi:

Paralakhemundi, situated at a distance of 120 kms from Brahmapur via. Kasibuga (Andhra Pradesh) and 173 kms via Rayagada and R. Udayagiri. It was the erstwhile Zamindari of the same name and the headquarters of the Assistant Superintendent of Police of the Chicacole Division as well as of the Magistrate during the British rule. It is now the district headquarters of Gajapati district. The place is situated in an amphitheatre of hills and is in the midst of remarkably pretty natural scenery.

Paralakhemundi, under its illustrious ruler **Maharaja Krushna Chandra Gajapati Narayana Deo,** underwent a sea-change and was developed into an important township. A college was established by the then Maharaja in 1896 which is one of the oldest of its kind in the entire State. For irrigation purposes large water tanks called **Sagaras** were excavated which are noticed around the township even today. The **narrow-gauge railway line** (92kms) from Naupada to Gunupur constructed in 1926 was a major source of communication and trade. At present (2011) the railway line is widened and extended to Gunupur (in Rayagada District).

The Maharaja of Paralakhemundi is one of the main architects of modern Odisha. He relentlessly fought for the unification of Odia-speaking areas with great success. The now-defunct **Hitaisini Samaja**, established by him was an active organization which popularised the movement. The palace of the former ruler stands in the centre of the town and is a beautiful building which was constructed at a cost of 4 lakhs of Rupees under the supervision of the British Government architect Mr Chishom.

Ganjapa, a form of painting on paper, patta-painting and painting on earthen pots and dry coconuts are typical of Paralakhemundi and are practised by some fifteen *chitrakara* families after whom a Sahi is named. The *Madari community* prepares bags of great artistic design which is also a popular handicraft of the place.

An old **Hanuman temple** is in the town. Every Tuesday and Saturday the devotees gather in numbers. **Jagannath temple** here was built in 1700 AD. (Fig. 73,75,77)

Parala Palace:

The palace was built in 1835 on the lines of British Buckingham

Palace at a cost of Rs.24.61 lakhs. Building materials such as stones, wood, marbles, bricks were brought from abroad. Wood was Burma Teak. The palace has 80 big rooms with a broad verandha on either side. The thickness of walls was 16 inches and locally these red bricks were prepared specially. Here is a big bell which sounds at every one hour interval and this gives time to local people. Most interesting is its **Darbar Hall**. It contains so many materials worthy to be seen. In the palace campus, there is a tennis court, Billiard Hall, Swimming pool and Daba garden for playing cricket. In the gate two big lion images are there. The iron gate full of delicate works is made by special workmen. The palace was illumunated by kerosine lamps specially prepared. This palace is a heritage building worth to be maintained since the present occupants are not in a position to manage. (Fig. 74,76)

Paralakhemundi Horn works:

Any mention of Odishan art and craft is incomplete without the exquisite horn craft of Paralakhemundi. The craft, in its present form, is the result of invigorating efforts of master craftsman K. V. Appa Rao under the patronage of legendary Maharaja Krushna Chandra Gajapati Narayan Deo, the erstwhile king of Paralakhemundi.

It all started in 1936 and by early 1940s, the craft attracted many other artisans of the town as well. In 1942, K.V Mrutyunjayam, nephew of Appa Rao, made efforts to popularise the craft like never before.

Rich in aesthetic value, the awe-inspiring horn craft products are dexterously carved from cattle horns. A whole assortment of products like utility items, home decoration items and craft inspired by modern art themes are being created by craftsmen. Some of the most commonly made horn craft items are combs, pen stands, table lamps, paper- weights, lampshades, vermilion containers, ashtrays, crafts on birds and animals (fish-guzzling cranes, animals of prey caught prowling and birds arrested in flight), deities, ship and mythological themes like *Gajendra Moksha* (elephant and crocodile).

With the establishment of the Paralakhemundi Biswakarma Cooperative Society Ltd in 1984, artisans were given a fresh thrust of encouragement to work under its field.

Polasara:

Polasara is situated in the Kodala Tahasil of Chhatrapur sub-division of the district. It is 20 kms from Kodala and 75 kms from Chhatrapur. There is regular bus service to Polasara from both these places. Khallikote is the nearest railway station which is 53 kms from this place. The river Dhanei flows past the town.

At a distance of 30 kms from Polasara near the village Pondripada. there is a temple of Goddess **Singhasini**. Every year on the Raja Sankranti day (mid-June) a large number of pilgrims gather here to worship the Goddess.

Purusottampur:

Purusottampur is a town situated in north- west of Chhatrapur and is the headquarters of a Tahasil of the same name. It is connected by a *pucca* road both from Brahmapur and Chhatrapur and has regular bus service. The town is named after the Gajapati king Purushottamdeva in a commemoration of his victorious campaign against the Raja of Kanchi. Jagannathpur is the nearest railway station which is 26 kms from this place. The town is situated on the bank of the Rusikulya river.

Purusottampur is adjacent to the famous **Jaugada of Mauryan** fame. The village itself and the area around it are replete with archaeological monuments of the mediaeval period. The **Sundara Madhava temple of Purusottampur**, built by **Gajapati** Purushottamadeva, after his victory over Kanchi, is greatly revered by the Vaishnavite followers of the district. The temple of **Guptesvara**, not far off from this place, is built on the top of a hill which also contains several rock-cut caves. There is provision for water supply and drainage in these *caves*. The **Tumbesvara** temple near the hill contains an inscription of the time of Anangabhimadeva-III. The **Uttaresvara temple** of **Pandia, Kalesvara temple** of Kharida, the **Sakalesvara temple of Daluapali** and the **Nilakanthesvara temple of Nuagan** are some of the important temples in the vicinity of Purusottampur which glorify the later tradition of the great Odishan temple architecture. (Fig. 79)

Kanakdurga Temple, Raulpali :

Located in village Raulapalli near Purushottampur on a small hillock.

History: This temple was built in 19th century A.D., during the Bhanja rule of ex-Ghumsar state.

Presently it is under the ownership of "Endowment Department Government of Odisha".

The Temple: Six-armed goddess Mahisasuramardini Durga is the presiding deity of this temple along with other enshrining holy being i.e., Brahma, Ganesa, Sivani, Visnu, six headed Kartikeya, Nandi etc. The temple is decorated with wonderful architectural ornamentation in Ashlar dry masonry building technique and holds all qualities of Kalingan temple. Khandolite stone and lime plaster is applied on the exterior surface of the temple. It is said that the temple was renovated on the early 19th century, as the old one was damaged. (Fig. 78)

Pati Sonapur beach:

Located approximaely 20 kms from Brahmapur, 35 kms from Gopalpur and 4 kms from the National Highway No-5. at Pati-Sonapur one. Right on the confluence of **Bahuda river and the Bay of Bengal,** the beach is famous for its incredible scenic beauty. An eco-tourism project at Pati Sonpur has been set up with flora and fauna in the site. Around 100 acres of land have been earmarked between the bank of river Bahuda and the sea beach. Here is an old **Jagannath temple.** Pati Sonapur and Sonapur are separated by river Bahuda. Sonapur is having Odia culture whereas Pati Sonapur is influenced by Andhra culture. (Fig. 80)

Rambha:

Beautiful and pictorious Rambha is situated in Kodala Tahasil of the district. It is located in the southern extremity of the Chilika lake on the National Highway *No.5* and is at a distance of 25 kms from Chhatrapur. Rambha is *served* by a railway station of the East Coast Railways. It is at a distance of 126 kms from Bhubaneshwar.

Rambha is one of the most favourite resorts of tourists on the bank of Chilika Lake. It is ideally located *overlooking* the Chilika from where the view of the lake is *very* fascinating. The Odisha Tourism Development Corporation has set up a **Panth-Nivas** here for the tourists who come to this place throughout the year, especially during winter season.

Historic Rambha Palace :

The 200-year old **Rambha palace** stands witness to the changing times in Odisha. The palace, once a citadel of movement for separate Odisha province and later the freedom struggle, has

been taken over by Kamath Group of Hotels.

In this palace a historic meeting was held in **1902 for separate statehood of Odisha** attended by all prominenet people of Odisha including Rajas, Maharajas and Zamindars. The first Odia newspaper **Prajabandhu,** a weekly, was started from this palace by **Harihar Mardaraj Deo,** who brought Odisha province movement into prominence. His son Ramachandra Mardaraj attended the third Round Table conference at London regarding constitutional reforms and pressed for formation of a separate Odisha Province. British Viceroy Lord Curzon had invited the leaders of Ganjam district to meet at the Rambha Palace on December 15, 1900. To add to its glory, Mahatma Gandhi had visited Rambha Palace during Quit India Movement and participated in the *Satyagraha* here. The Prime Minister of India had also visited Rambha Palace and joined the dinner with Raj Bahadur. Almost all notable personalities of Odisha like Madhusudan Das, Gopabandhu Das, Fakir Mohan Senapati, Radhanath Ray had the priviledge of enjoying the hospitality of the palace.

Originally this palace was built by **Thomas Snodgrass,** the then Collector (1797-1800) of Ganjam district in the year 1792. He subsequently sold it to J.B Minton, the founder of Aska Sugar company. In 1896 he sold this massive builidng to **Raja Harihar Mardaraj Deo.** (Fig. 81)

Seranga :

Seranga is a village in Paralakhemundi Tahasil of Gajpati district and is situated at a distance of 35 kms north-west of Paralakhemundi. The village is prettily situated amidst thickly wooded hills and is a place of great scenic beauty. As the village is situated at a considerable height above the sea level, the climate of the place is temporate during most part of the year.

The **Missionary Hospital** at Seranga is an old institution of the place. A micro project functions here for the development of the tribal people of the area. Orange plantation has been largely practised here. A weekly market sits here on every Wednesday.

Sorada:

Sorada is in the Bhanjanagar subdivision of the district. It is the Tahasil headquarters of the same name and is at a distance of 109kms

from Brahmapur on the M.D.R. 62. Brahmapur is the nearest railway station of the place.

Sorada is the birth place of late **Sashibhusan Rath**, Editor and Publisher of the first ever daily Odia and English newspapers, the **Asha** and **The New Orissa** respectively. It is also the birth place of **Ranganath Mohapatra (Yonger brother of Sasibhusan Rath)** who designed the Odia typewriter key board for the first time. The town is divided into two *badas* or parts-the *Ramleela bada* and the *Krushnaleela bada*. Lord *Raghunath* is worshipped by the *Ramaleela Bada* and *Lord Gopinath* is worshipped by the **Krushnaleela Bada**. The celebrations of festivals of these two deities are very competitive and attract large crowds.

There is a reservoir at Sorada which is part of the Rushikulya canal system for irrigation purpose. The reservoir has a storage capacity of 35 m. cumsec, the water of which feeds the Rushikulya canal and drops regulated water to the Rushikulya river through Johoranallah for irrigation purpose.

Besides, there is a temple of **Panchanana** which is situated in the cemetery ground of Sorada in the northern side of river Rushikulya. Five *lingas* are worshipped in the temple as Panchanana. Every year in the Kartika Purnima and Sivaratri day, devotees in large numbers come to this place to worship the deities.

Goddess **Kandhuni** is the presiding deity of Sorada. The Kantabida festival of the Goddess on *Aswina Krushna Astami* (September-October) is the famous festival of this place which is performed with much gaiety. (Fig. 82)

Sonnapur :

Sonnapur is 22 kms from Brahmapur. In the later part of the 18th century it was a principal shipping centre of the Ichhapur province. The river Bahuda falls into the sea at Sonnapur. The sandy bars formed by the river with the sea at the confluence made navigation very much difficult as a result of which trade that was formerly carried at Sonnapur found its way to the nearby port at Barua and Sonnapur was abandoned as a port. At present the port is marked by the ruined columns and custom house of the bygone days.

Surangigada :

Surangigada is a small village in Chikiti Tahasil of the district. It

comes under the Jarada police-station and is at a distance of 51 kms from Brahmapur. The **old fort of Nuagarh** is within a short distance from this place where the *river* Bahuda falls into the Bay of Bengal. There is a **Jagannath temple** built in 18th century. Here in car festival, pulling of cars is done on the next day of *Rath Jatra*.

Taptapani :

Taptapani is located in Brahmapur subdivision of the district. It is situated near Luhagudi, 54 kms to the south of Brahmapur on the Brahmapur-Mohana State Highway. The nearest railway station is at Brahmapur of the East Coast Eastern Railway and public bus service is available to the place from Brahmapur.

Taptapani *(Tapta-hot, pani-water)* is famous for its perennial sulphur spring. Set amid lush-green forests by the side of **Dhandasana** range of hills, the spring gushes forth from within the rocky soil in the form of large bubbles. The sulphur present in the water is said to cure skin ailments like scabies and eczema. The water being extremely hot (90° to 100°F.) near the origin, is channelised into a pond where people take their dip. The Odisha Tourism Development Corporation has set up pipelines to transport the water from the spring to the nearby Pantha Nivas, making it available at the opening of the tap, inside the bathroom. A huge boulder jutting out of the spring is worshipped by the tribals as ***Goddess Kandhuni***.

There is a **Siva temple** nearby known as *Nilakantheswara* which gives the place its religious sanctity. Tourists, both Indian and foreign, throng the place in large numbers throughout the year. A deer park has recently been set up in 1.86 hectares near the place with playing equipments for children. Special bus service and more accommodation facilities need to be provided to attract more tourists to the place. (Fig. 83,84, 85,86)

Tara Tarini :

The Tara Tarini Pitha is located at a distance of 12 kms from Purusottampur in Chhatrapur subdivision of the district. It is 35 kms from Brahmapur and 25 kms from Chhatrapur by road. It stands on top of a hill, on the bank of the Rushikulya river. It is one of the several **Shakti Peethas** in Odisha, which are centres of *Shakti worship*.

The shrine of the twin Goddesses **Tara and Tarini** is situated on the top of a hillock 708 feet high on the south of the river Rushikulya. A flight of 999 steps on the eastern side of the hill leads to the top of the mountain where the shrine of Tara - Tarini is situated. This part of the hill is called as *Dahihandi.* There is also a zigzag motorable road by which one can approach the shrine at the hill top. The view of the surrounding landscape from the top of the hill is quite enchanting. The verdant hill girdled by the quietly flowing Rushikulya und the long stretch of fertile plain encircled by mountains is a beholding sight.

The place has achieved tremendous celebrity for the worship of the twin Goddesses Tara and Tarini. Both the deities are about 10" high and are crudely fashioned in stone but attached with silver eyes. Two fully elaborated brass heads standing in between them represent their *Vijepratimas.*

The Tara-Tarani Pitha is considered as a Sakti pitha of the Tantric cult. It is believed that at this Pitha, the breast of **Sati** fell for which the two deities have this peculiar shape. The sunrise draws huge crowds throughtout the year especially every Tuesday of month of Chaitra.

The Goddess **Tarini** was worhipped by the "Adivasis" of Odisha long before Hinduism developed in its present form. The Goddess "Tara", on the other hand, was worshipped by the Buddhists. Later, the worship of both Tara and Tarini came to be united with the worship of Shakti - the Mother Goddess. (Fig. 88,89)

Zirang Hera Panchami (Paralakhemundi):

Lord Jagannath, Suvadra and Balabhadra are worshipped in a temple at Zirang under Rayagada Block. Here Balabhadra is the main deity just like in Kendrapada temple. During Car-festival times on **Hera Panchami day i.e. Asadh Sukla Sasthi,** Lord Balabhadra is given "***Amrut*** *Pana*". This day also children are tonsured as their parents vow. Legend goes during **Kalapahad**'s attack the deities were kept secretly in different places. Here Lord Balabhadra was kept hidden here. The deity was offered "*Pana*" made from milk, cheese, coconut, banana, curd and other sweet fuits. So God Balabhadra did not like to leave this place.

This "***Pana***" offering is done only once a year on *Hera Panchami.* A good gathering is held in this festival. (Fig. 87,90)

Sidheswar of Jamunagiri:

Lord Sidheswar is worshipped in a temple on the hill top of Jamunagiri near **Kalbisurya Nagar** (old name Boirani) of erstwhile Athagad Estate of Ganjam. Festivals are held here on **Kartik Purnima, Sivaratri and Makar Sankranti** with pomp and ceremony. Near the temple at the top three tanks are there full of water always. For the tourists a new temple is built in the foothill and is dedicated to Lord **Paradeswar** made from marble and mercury. The place is full of scenic beauty with natural springs. In the temple premises of Paradeswar there are side deities (Parswa Devata) **Dartatreya, Durga, Ganesh, Panchamukhi Hanuman.** (Fig. 91)

Nalabanta village:

The village is located in the erstwhile estate of Dharakote. It is famous for manufacturing crackers. It is known as **Sivakasi of South** Odisha.

Since the villagers earn a good amount from the crackers, they are engaged almost round the clock in the work.

Fire cracker manufacturing was started in the village under the patronage of the King of Dharakote. After independence, the villagers took it up as a profession. They earn around Rs50 lakh in one season. The finished products are supplied to places all over the State and also neighbouring Andhra Pradesh.

Danda Parab in Ganjam District:

Danda Parab or Danda Yatra, one of the most celebrated traditional folk festivals and ancient form of worship in the state, continue to fascinate people. Danda Nacha, a form of dance associated with the rituals of the Yatra, reflects the rich culture and tradition of Odisha. The ritual is performed in the month of Odia 'Chaitra' for 7 to 21 days. It ends on **Mahavisuva Sankranti,** the begining of Odia New Year. Devotees, who observe the ritual are part of a penance, roam around streets and villages with a brass idol of cobra mounted on a pole... symbolic of **Lord Siva.**

The devotees also pronounce the names of **Lord Siva** and **Goddess Parvati** in chorus. People take part in the *Yatra* when their

wishes are fullfilled or pray to the Lord to grant their wishes.

According to Hindu mythology, King **Dakshya Prajapati** had organised a *Yagna* to which son-in-law Lord Shiva was not invited. The Lord took offence to it and peroformed **Tandaba Nrutya** (a cosmic dance) after beheading Dakhya. However, Siva's mother-in-law, who was present at the Yagna, cursed him. Consequently Lord Siva with 12 other deities took birth as sons of hermits to get rid of the curse.

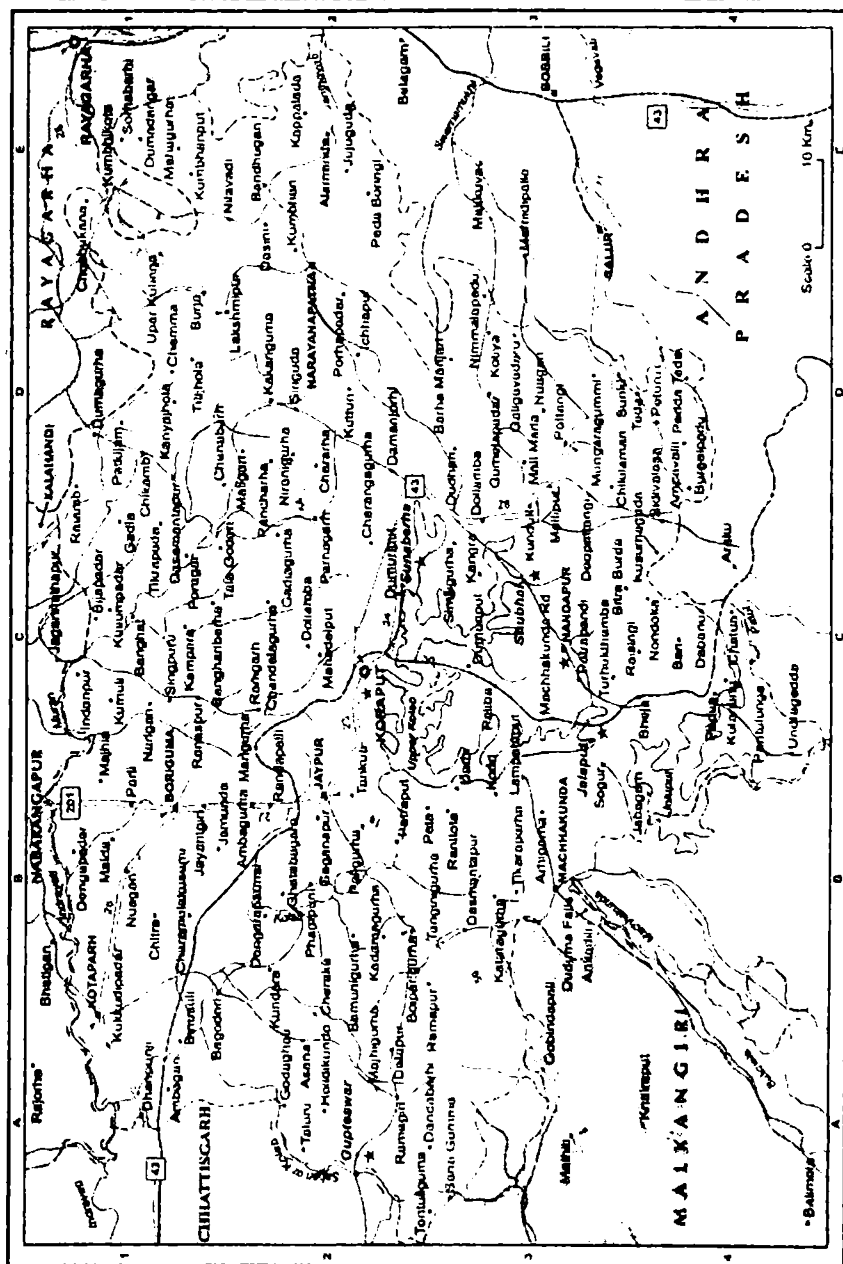
Another legend has it that 13 sons of Lord Brahma, Kuber and Indra had made bad comments on the forefathers of sage **Karttu** while they were returning from sage **Bruhaspati** after completion of their education. The 13 sons were cursed that they would suffer from leprosy. Later they observed **Danda** and recovered.

Danda rituals have been divided into three sessions - **Dhuli Danda, Pani Danda** and **Agni Danda.** The devotees enact several activities based on farming on the streets under scorching Sun as part of *Dhuli Danda* ritual. When dusk settles, they go to ponds or other water bodies to perform *Pani Danda*. As part of *Agni Danda*, the devotees put resin powders on torches and display their skills with the flame.

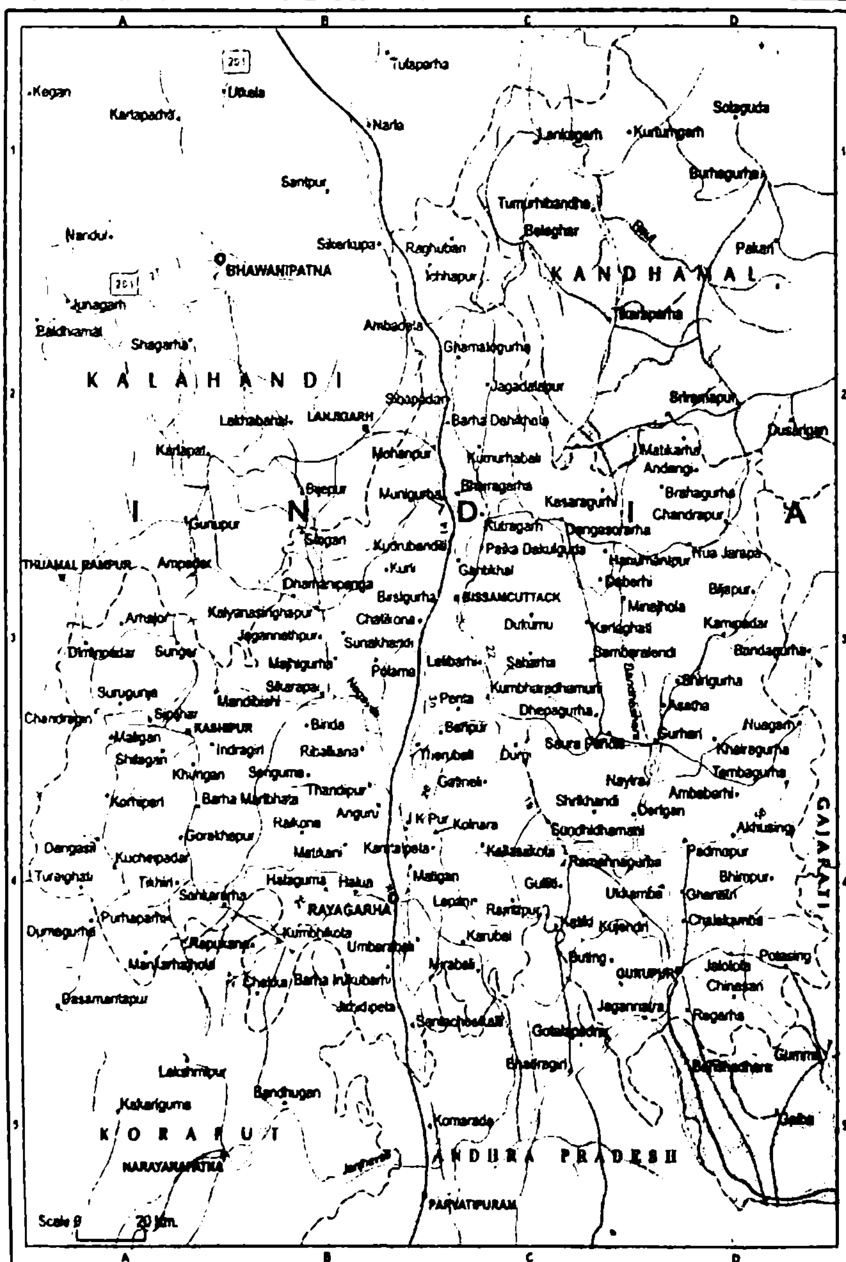
Later devotees and artistes perform skits (*Suanga)* such as **Hadi-Hadiani, Shiva-Parvati, Kela-Keluni, Chadheya-Chadheyani, Patarasaura-Saurani andBinakar-Binakaruni etc.** The scripts and songs used for the skits reflect the tradition, culture and social life of Odias. Danda Yatra is a major festival in Ganjam, Phulbani, Gajapati, Nayagarh, Dhenkanal and Angul districts. (Fig. 92, 93, 94)

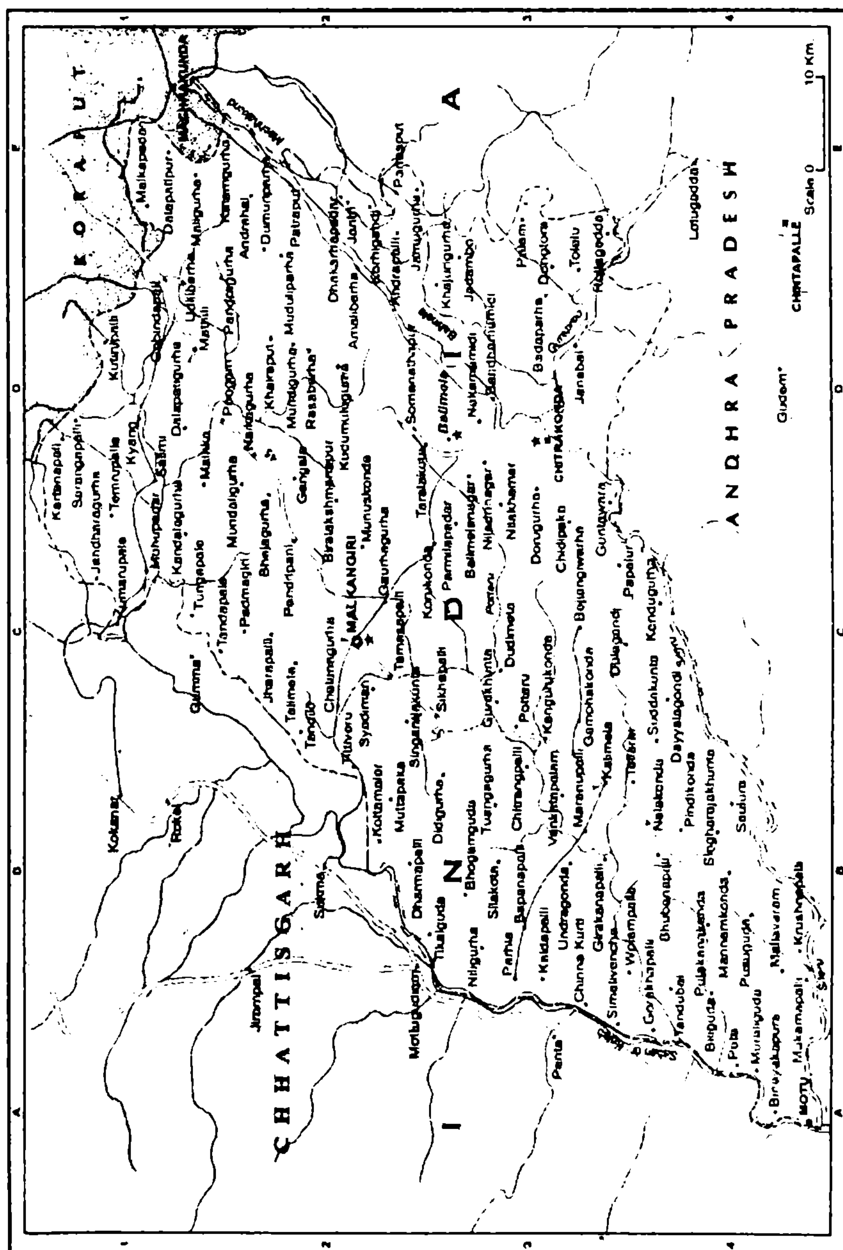


KORAPUT 36



RAYAGARHA
ANDHRA PRADESH
MALKANGIRI
CHHATTISGARH
KORAPUT
JAYPUR
NARAYANAPATNA
MACHHAKUNDA
NANDAPUR
BORIGUMA
KOTAPARH
NABARANGAPUR
KALAHANDI
SALUR
BOBBILI
Machhakunda Rd
Duduma Falls
Upper Kolab
Sunabeda
Lakshmipur
Dasmantapur
Semiliguda
Pottangi
Laxmipur
Kumbhikota
Ramagiri
Gupteswar
Scale 0 10 Km.


K A L A H A N D I
K A N D H A M A L
I N D I A
K O R A P U T
ANDHRA PRADESH
GAJAPATI
BHAWANIPATNA
LANJIGARH
BISSAMCUTTACK
KASHIPUR
RAYAGARHA
GUNUPUR
NARAYANAPATNA
PARVATIPURAM
THUAMAL RAMPUR
Kegan
Kartapadra
Utkela
Tulaparha
Narla
Solaguda
Lanjigarh
Kurtumgarh
Burhagurha
Santpur
Tumurhibandha
Belaghar
Nandul
Sikerkupa
Raghuban
Pakari
Ichhapur
Junagarh
Baldhamal
Shagarha
Ambadola
Ghamatogurha
Jagadalpur
Sibapadar
Srirampur
Lakhabahal
Barha Dahikhola
Dusarigan
Karlapat
Mohanpur
Kumurhabali
Matikarha
Andangi
Bijepur
Munigurha
Bhairagarha
Kesaragurhi
Brahagurha
Chandrapur
Gunupur
Kutragarh
Dangasorha
Sikogan
Kyorubandili
Padha Dakulguda
Nua Jarapa
Ampadar
Kuni
Gambikhal
Hanumantapur
Dharmanipanga
Basigurha
Deberhi
Bijapur
Kalyanasinghapur
Chatikona
Minajhola
Amajor
Dutkumu
Karlaghati
Kampadar
Jagannathpur
Sunakhandi
Dimirapadar
Sungar
Majhigurha
Lelibarhi
Sabarha
Bandagurha
Pelama
Sambaralendi
Surugunya
Sikarapai
Kumbharadhamuni
Bhinigurha
Mandibishi
Penta
Dhepagurha
Asatha
Chandragan
Sipghar
Binda
Benpur
Surhani
Nuagam
Malgan
Saura Panda
Indragiri
Ribalkana
Therubali
Durgi
Khairagurha
Shilagan
Khurigan
Sengurna
Tembagurha
Gatnel
Nayira
Thandipur
Kompari
Barha Marbhata
Shrikhandi
Ambaberhi
Derigan
Anguru
J K Pur
Kolnara
Rakona
Soodhidhamani
Akhusing
Dangasil
Gorakhapur
Kuchepadar
Matdhani
Kantalpeta
Kaliasakota
Padmapur
Ramannaguda
Turaghati
Tikhiri
Halagurna
Halua
Matigan
Gulls
Bhimpur
Sonkarirha
Uldumba
Gharatri
Purhaparha
Lepaipur
Rasitapur
Chalakamba
Durnagurha
Rapukana
Kumbhikota
Kajendri
Karubai
Umbarabali
Buting
Potasing
Manjarhahoal
Mirabali
Jalolota
Chhatua
Barha Inkubarhi
Chinasari
Dasamantapur
Jagannatra
Jiddipeta
Ragarha
Sargachbasuni
Gotalapadra
Gumma
Lakshmipur
Bhairagiri
Bandhugan
Kakarigurna
Komarada
Jiyaguda
Gaiba
Scale 0 20 Km.
A B C D
1 2 3 4 5


KORAPUT
CHHATTISGARH
ANDHRA PRADESH
INDIA
MALKANGIRI
CHITRAKONDA
CHINTAPALLE
MOTU
Scale 0 10 Km

A B C D

CHHATTISGARH
NUAPARHA
BALANGIR
Teurenga
Gandabahal
Nilji
Sinapali
Khaliakani
Kandel
Halpan
Dhaandra
Deobharandu
Timanpur
Kasikonpa
Sobhapatha
Budrapartha
Kusumpur
Bobhai
Sanpur
Kotyapadar
Gohrapadar
Deopur
Tel
Dongrarthi
Umal
DEOBHOG
DHARAMGARH
Bharsundi
Mundibera
Mohara
Benipadar
Telumal
Gomangurha
Magede
Dewagon
Jamadarpadar
Chandahandi
Kadhrapartha
Tohra
Telnagan
Puparipartha
Boheda
Balipabera
Nuagan
Dalbera
Kuhuri
Mairi
201
Murtarna
Buruja
Junapani
Jharhigan
Motar
Adhaurigurha
Dhanpur
Kalegan
Ichhapur
Jamronda
UMARKOT
Dehurikana
Gamuba
Chacha
Kokaiana
Badakumari
Sanbarondi
Phuppupan
Amravati
Sankarada
Dodra
Borogurha
Ramsa
KALAHANDI
Bimura
Chatigurha
Medana
Ampani
Chhotagorha
Karagan
Chicharaguma
Dhari
Sindhigan
Siunaguma
Baiser
INDIA
Terenga
Pujarigurha
Majhigurha
Maidalpur
Malabada
Ramanagurha
DABUGAN
JAYAPATNA
Kondu
Attigan
Mahendri
Chandrapur
Nilagurha
Kasimi
Nuadigurha
Tumarla
Merei
CHHATTISGARH
Mohgan
Kaptagan
Barigurha
Bahgurha
Jatabal
Pradhanigurha
Amarigurha
Nuhpani
Dangra
Patrapul
Bangurha
Pulpadar
Basini
Paparhahandi
Hadali
Baranagsemela
Malua
Jamugurha
Anchalaguma
Kondapuri
KODINGA
Bania
Sharampur
Nahangagurha
Mentri
Temudikhunti
Basini
Kosagumunda
Birampur
Lambtagurha
NABARANGAPUR
Umargan
Rajorha
Sanomasagan
Nandahandi
Nuagan
Jagannathapur
Bhatigan
Dhuragan
Bania
KOTAPARH
63
201
43
JAGDALPUR
33
Dhanpunji
KORAPUT
16
Sosanpal
BORIGUMA
Singpuru
Bagodori
Scale 0 10 Km

1 2 3 4 5



Koraput District (Undivided)

Koraput

Rayagada

Malkangiri

Nabarangpur





Introduction :

The district Koraput derives its name from its headquarters the present town of Koraput. The origin of the name of Koraput is obscure. Koraput with its rolling mountains, undulating meadows, roaring rapids, enchanting waterfalls and terraced valleys leading up to verdant hills feasts the eyes as few other districts can. The whole of the district of Koraput comprises the ex-Zamindaries of Jeypore and Kashipur. Binayak Deo, the founder of present Raj Family inherited the kingdom of the Silavamsis by the middle of the 15th century A.D. It is said that this kingdom then extended upto Budhalinga of Kalahandi district in the north, upto Kambamottu in the present Malkanagiri district in the south, upto the Bhaskar river in the west and upto the coastal plains in the east. The capital of the kingdom was at Nandapur which had been founded by the Silavamis. The kingdom however, lost its

independecne in 1571 when it became a feudatory of the Kutub Shahis of Golankonda and the Nandapur kings started paying Annual tribute to the Sultans.

Alamanda :

Situated on the bank of river Jhanjhavati and on the Lakshmipur-Parvatipuram road, the village is under Narayanpatna police-station. The Siva temple found here is said to be a monument of 17th century A. D. **Sivaratri** and **Chaitaani Jatra** are the main festivals observed in the village.

Anakadeli :

95 kms from Koraput. Here a weekly market on Thursday takes place where Bondas, the world's most primtive tribals come for weekly purchase. Here their costumes can be marked. Tourists and anthropologists come here to see them.

Bagara (39 kms from Sunabeda & 21 kms from Koraput) :

The village is famous for its waterfalls. It is 5 kms by a dusty road from Khondhaguda, which is 18 kms from Koraput and 10 kms from Jeypore. There are three small waterfalls jumping with great speed from a height of 30 feet. These are the falls of the **Kolab** river which starts from **Sinkuram hill,** on the 3,000-foot plateau and then flows towards north-west, forms the boundary line between Nabarangpur and Malkangiri districts. There is a rest house for visitors. (Fig. 1)

Balimela (102 kms from Jeypore) :

A village in Malkangiri district, 28 kms to the east of Malkangiri. A Hydro-electric Project has been undertaken nearabout the village jointly by the Governments of Odisha and Andhra Pradesh. A dam is constructed at Chitrakonda, 14 miles from Balimela across the river Sileru and the reservoir submerged a rich forest area of the district. The total inflow into the reservoir is shared equally by the two Governments. The share of the Andhra Pradesh Government would flow downstream the river while that of the Odisha Government diverted to a high-head powerhouse at Orkel 8 kms south of Balimela. It is estimated that the power-house would generate 240,000 KW at 60% load factor. The tail water is to be subsequently utilised for irrigating about 2.4 lakh acres of land in Malkangiri and Motu plains. The project house at Balimela provides accommodation to tourists. (Fig. 2)

Motu :

Motu is the southernmost point of the Malkangiri district situated at the confluence of the rivers Sabari and Sileru. Motu is famous for its beautiful *Jagannath Temple* and *Moogi point.* A statue of Utkal Gourav **Madhusudan Das** is built inside the park near the confluence.

Manyamkonda (90 kms from Malkangiri) :

Lord Mahaprabhu is being worshipped at this place and every alternate year the famous festival known as *Bada Yatra* starts from this place to **Mutyalama temple** at Malkangiri. Three Gods namely **Kanamraju (Lord Krishna), Potaraju (Bhima) and Balaraju (Arjuna)** are being worshipped in this festival.

Bandhugam :

The village is under Narayanpatna police-station and is served by Lakshmipur-Parvatipuram road. The village is noted for two small industries-one sheller type Rice Mill and one Oil Mill-which are running by the Panchayat Organisation. A festival known as **Agnigangama** is observed here every year.

Bhairabasingpur (12 kms from Boriguma) :

A village situated on the foot of the hills forming the eastern wall of the 2,000-foot plateau at the meeting place of a branch road leading to Borigumma and Koraput. It was perhaps an important seat of **Jainism**. A large number of images of **Jain Tirthankaras** are available in the neighbourhood of the village. There are different sizes of images, ranging from four to five feet in height. One such image of **Rishabhanath** made of a steatite slab, is now worshipped in a thatched shrine. Another image now placed in the Jagannath temple, was previously used by the inhabitants of that locality as a home to sharpen their axes and other instruments. There is a **Siva temple** at the foot of the hills and the niches in its walls contain many images of Jain cult, some of them being worshipped at present as Hindu deities. At about 8 kms from this place are two villages, **Choramala** and **Narigam,** where one can find a number of similar Jain figures.

There is a sanctum of Goddess **Sankulei,** the elder sister of **Bhairabi** where **Mondei festival** is observed. Devotees gather in thousands then. (Fig. 3,8)

Balada Nageswar cave (60 kms from Koraput)

Goddess Nageswari on the top of the hill "**Mali**" is worshipped as **Dangar Goddess** on the top of Mali hills. There is a flat surface of 5 kms perimeter where many football fields, cricket fields or one airport can be accommodated. On the **full moon day of Chaitra** people gather here to worship the Goddess.

Boipariguda :

A village, its name being probably a variant form of Bepariguda which means traders settlement. In the past it was an important trade centre. A bamboo matting centre has been opened in the village as cottage industry. About 2 kms from Boipariguda there is a Siva temple dedicated to **Nilakantheswar.** It is situated in a dense forest full of natural scenic beauty. This is a tri - junction from where roads go to Malkangiri, Gupteswar and Kundra. It is 22 kms from Jeypore. (Fig. 5)

Maa Birakhamba Sanctum :

Located in village Kenduguda of Baipariguda Block there is the new sanctum of the deity. But the real sanctum is in deep forest. On fullmoon day of Chaitra and Dussera, worshipping is done in a grand manner. If due to any difficulty the puja cann't be done in the jungle, then the puja is done in Kenduguda village. Near the **Birakhamba** Sanctum there is temple of Lord **Nilakantheswar.** In between there is a massive stone sheet rock where picnickers come for parties.

Borigumma :

A village situated between Jeypore and Nabarangpur at a crossing of roads to Koraput via Ranigeda and to Jagadalpur in Chhattisgarh is famous for the temple of "**Batuk Bhairaba**" which is built at the foot of a hill. By its side there is also a temple of Lord Siva. As the legend goes, **Bhairaba** is brother of **Sati Parbati** who advised to guard Siva when she immolated herself in *Dakhya Janjya*. The mountain is called **Bhairab Pahad.**

Last Friday of Lunar month Magh is the day of festival of worshipping **Bhairab.** This festival is called **Mondei Paraba** or **Magha Mondei**. Many sacrificial rituals are done before the Bhairab but the image of Bhairab tells love, pity and devotion.

To the east of the hill are some depressions in the ground

which are said to be the remains of the moat of a fort which had existed here in old days. Some **Lingams** standing 6 or 7 feet in height have been dug out of these hollows. There is an Inspection Bungalow maintained by Public Works Department.

Chandrapur :

Chandrapur in Gunupur sub-division, 56 kms to the east of Muniguda, is a very wild part of the district inhabited by **Kutia Khonds** who had a precarious existence on account of depridations of wild elephants and tigers. Social work among the Kutia Khonds is being done by a German lady whose main problems are the diseases of yaws and leprosy. There is a six-bedded, well-equipped hospital run by the Tribal &. Rural Welfare Department.

Chatikona :

Situated beautifully among a cluster of hills, the village is noted for its **waterfall.** A small but eye-filling and enchanting **waterfall** with its picturesque surroundings, is the real interest of the place. It is in Gunupur subdivision and is connected by road with Rayagada Railway Station. The place is famous for the temple of **Pataleswar** where **Sivaratri festival** is held every year.

Devagiri :

Towards the south-west of Kalyansinghapur amidst a green and picturesque landscape, rises the bald and sacred Devagiri hill upto a height of 400 feet. Its length is one km. and width 500 metres. Its peculiarity is that unlike other hills it is not narrower upwards, but it ends till a flat rectangular plain of 400 by 100 feet having no trees or bushes. The sides being very steep and high, the summit is accessible only from its northern side, which is less precipitous. There are seven natural steps in ascending order placed at a distance of 20 to 30 feet apart. In between, the surface is rough which helps to climb by crawling. These natural steps are considered to be a unique feature of the **Devagiri** hill. In 1989 one Engineering Company has constructed 530 steps to go to the hill top.

Goddess **Mahalakshmi** has been enshrined in the fourth step from the bottom and the beauty of her surroundings is of **Belgar's description:** "One can reach the flat surface after crossing the 7th step,the top-most one. There is a heap of stones called **'Sukhuakhai'** and it is said that one who eats dry-fish will slip down while returning from the top sur-

face. There are some small and perennial pools of water called **Ganga, Jamuna, Saraswati, Bhargavi** and **Indradyumna** which are the rare gifts of nature, and because of these pools this desolate place becomes crowded on ceremonial occasions. After passing these natural pools one can notice a depression stretching east-west at an uniform depth of 5 feet, the width being 10 feet leading to a cave which appears like the opening of two jaws. Towards east there is a little garden and a kitchen. One can enter into the cave by crawling upto the joining place of the jaws where God Siva dedicated to **Panchamukheswar**, the presiding deity, is installed. Images of various descriptions are to be noticed all round the cave and these are beautifully carved and chiselled exhibiting the artistic skill of the mediaeval times".

Sivaratri festival is held every year in this place and people from far and near congregate here to pay homage to God Siva. In this cave. There is one inscription which is still undeciphered. (Fig. 6,7,9, 10,11)

Damanjodi :

Located 34 kms from Koraput. Damanjodi is surrounded by hills, forests and waterfalls and is mainly inhabited by tribals. It is the site of the Nalco Aluminum Refinery. Bordered by the majestic **Panchamali** hills, Damanjodi is a fascinating manifestation of natural beauty. Its idyllic tranquility and extensive forest stretches sprawling grasslands and verdant valleys beckon tourists from far and near. The village Damanjodi is raised to a town after the Asia's biggest Alumina complex of Nalco was set up. Nearby there is **Deomali,** the highest peak in Odisha at 1772 metres from sea level. The hill top of **Panchamali,** where Nalco's bauxite mine is located gives a picturesque view. **Kanta Baunsuni,** the Goddess of the town, stays in deep forests of Bamboos. (Fig. 12,17)

Deomali:

It is located 60 kms from Koraput. Deomali, the highest peak of Odisha, is touted to be the Kodaikanal of Karnataka State. Well connected with the national highway, Government recently declared it as an eco-tourism project. There is a hill road to reach the top of the mountain. On the top there is an **observation centre** from where one will see wavy hills and *Adibasi* villages under the foot of the hills. Five tourist spots are located and improvised on the top of the hill. An area, five kms long area

on the field top fascinates the tourists. It is the only year-long tourist centre in Odisha. It is a romantic place where one will feel the pleasure of heavenly bliss on earth. (Fig. 13)

Duduma:

Duduma waterfall, which is 515ft high, is formed by the **Machkund** river. It is one of the highest waterfalls in Southern India. Its waters support a large hydroelectric Power Project. Machkund itself is an important place for pilgrimage. A beautiful township called **'Anakudeli'** has grown around this lovely place. One can find a good population of the **Bonda tribe** residing near this waterfall. It has two sub-waterfalls one on the Odisha side and the other on the Andhra Pradesh side. This waterfall is one of the best tourist spots in South India. The climate is cool and plesant throughout the year. (Fig. 14,16)

Dumuriput:

Located 12 kms from Koraput. It is a village between Koraput and Sunabeda along NH-43, famous for the **Ram temple** that houses the highest **kneeling Hanuman** statue in Odisha, Devotees and tourists throng the temple during **Ram Navami** and **Hanuman Jayanti.** Besides, NALCO, Asia's biggest alumina refinery complex; **Suai, a Jain site; Malliguda,** the highest broad gauge **railway tunnel** and Jeypore palace make Koraput an ideal tourist destination of the State. (Fig. 15)

Govindapalli :

The village is in Malkangiri district. The road to **Bonda hills** takes off at Govindapalli from the Jeypore-Malkangiri road. It is the only approach to the Bonda hills by vehicles and the village Govindapalli is an important place for trade communication with the Bondas. There is one **Ashram School** in the village accommodating 110 students with provision for training in various arts and crafts besides education upto 10th class.

Gulmi:

Located 100 kms from Koraput. In the village **Gulmi** of Kotpad Block river Kolab has created a nice reservoir by jumping through a fall. Tourists like this place for its scenic beauty and away from crowd. (Fig. 17)

Gudari:

It is the second largest village of Gunupur subdivision and is situated on the banks of river **Vamsadhara.** It is said that **Bhanu**

Deva IV, the last Ganga King of Odisha, being driven out by Kapileswar Deva, who usurped the throne, took shelter in this village which was then known as **Gudari Kataka** and declared it to be his capital. There are relics of an old fort near the village. This place was visited by **Colonel Campbell** in 1851, who built here a guard-house and a small bungalow.

Majority of the population of the village comprises immigrants from the plains. It is the healthiest place in the Tahasil and one of the important trade centres of the district. Sal wood is the best money-fetching product of the locality. (Fig. 18)

Gunupur:

Headquarters of the subdivision of the same name. The town of Gunupur was originally located on the western bank of the river Vamsadhara but at present it occupies her eastern bank due to shifting of the course of the river. The depression between the town and the railway station indicates the old course of the river. Gunupur is an important commercial town and the Tahsil of Gunupur is considered to be the richest of all the Tahsils in the district. Paddy is grown here in large quantity and its quality is admired in other parts of the State and even outside Odisha. In Gunupur town there is one **Balaji Math** which contains an unfinished temple of carved stone. The foundation of this shrine was laid by one Balaram Das Mahanta, who was driven out by Maharaja Vikram Deo III (1889-1920) before its completion, and the latter claimed the credit of construction of the temple. It is terminus of Nuapada -Gunpur Rail line. The private Engineering College established by Gandhi Education Group headed Dr S.P.Panda a few years back, has earned laurels and is considered the best of private engieering colleges in Odisha so far functioning.

Car Festival at Gunupur:

Gunupur revenue Subdivision was created with Gunupur as its headquarters in 1963 under undivided Koraput district. Now this Subdivision is in the newly created Rayagada district.

The history of car festival of Gunupur (during Raja's time) is over 150 years. There are two temples called **Bada Math** and **Sana Math.** In those times two big chariots were built for two trios i.e Jagannath, Suvadra and Balavadra. Height of both the chariots was 60ft. The chariot of the Bada Math contained 14 wheels with 6 ft

diametre and Chariot of Sana Math contained 8 wheels. Nearly fifty to sixty people were pulling the Raths towards town. They were given labour charge i.e rice one *'Mana'* and Rupee one each. The chariots were painted by professional painters from Chikiti. While the chariots are in motion the sound of motion was heard upto Kujendri which is 10 kms distant from Gunupur. In the evening while the cars were in motion **'Dihudia'** (Person holding long sticks of fire) were showing light. During this car festival prospective grooms of tribal community were taking away their selected brides. So this festival is also called **'Tana Jatra'.**

Now the temples are maintained by Government. Height of the chariots is now 35 ft only. There are 8 wheels in Badarath and 6 wheels in Sanarath. Old customs have changed a lot. The tribals are no more attending in good numbers nor taking their brides. (Fig. 19)

Gupteswar Cave (64 kms from Koraput)

Gupteswar is 42 kms to the south-west of Jeypore. It is a place of natural beauty and is famous for its shrine. It is situated by a forest tract which starts from the east of Ramagiri upto a distance of 15 kms through thick *Sal* forest flowed by **Kolab** river and **Sabari** river and is near the bottom of the slope from the 2,000-foot plateau to the Malkangiri plains. The cave is near the top of a limestone hill which is about 500 feet higher than the surrounding country. One can reach it by ascending a modern flight of steps (1000 steps) flanked with lines of Champaka trees and the entrance is about 9 feet wide and 8 feet in height. In front of this there is one roughly circular chamber of about 10 feet diameter inside which is a stalactite, somewhat resembling a Lingam of 6 feet in height and 10 feet in circumference. The Lingam is held very sacred in the district, and is called Gupteswar, which literally means the **'hidden God'**. It is so named because it was lying hidden in the cave for a very long time.

According to tradition, one day a **Savara,** on his hunting pursuit, entered into this particular cave and unexpectedly discovered the Lingam of Gupteswar. He then conveyed the news to one Godia Patro, the Thanadar of Ramagiri, who, in turn communicated the news to the Raja of Jeypore, Viravikrama Maharaja. Thus the hidden deity was discovered during the reign of **Raja Viravikrama Deo** of Jeypore (1648-1669) who organised a great feast in honour

of the deity (Gupteswar), and the annual feast *is* still being held on every **Sivaratri** day by the patronage of his descendants. There are several other caves but of little interest. A large number of people from every part of the district and the bordering Bastar District (Chatisgarh) congregate here on the day of Sivaratri to pay their homage to the holy God. Inside the second cave there is a large stalactite formed by dripping of water containing carbonates. People worship it as the udder of *Kamadhenu*, the celestial cow and wait under it with outstretched palm to collect drops of water at long intervals.

Gupteswar is popularly known as **Gupta Kedar** in Chattishgarh. People from this State come in large number to worship the deity. They lavishly spend money by way of offerings to the God. Their offerings include costly assets for the priests, who spend a part of it for the purpose of Puja and other formalities. People ailing from incurable diseases come to this place to worship the God and remain there for months in the hope of getting cured.

It is said that Ramachandra of Ramayan epic fame passed through these hills and forests, on his way to **Panchavati** in the **Dandakaranya,** and worshipped here Lord Siva **'Kedarnath'.** The Lord, being very pleased with him, blessed him for success in his mission and told him that his name would be remembered forever in this part of the country. In commemoration of this event, Lord Siva remained here to be worshipped by the people of the **'Kaliyuga'**. A large concourse of pilgrims takes place on Sivaratri which falls two days before new-moon in *Phalguna.*

There is one mountain named **Ramagiri** near Gupteswar, which is named after **Rama** who is believed to have visited this place in course *of* his pedestrian journey in **Dandakaranya** forest. The Bondas of the place even now remain naked, and it is believed that they were cursed by **Sita,** as they laughed at her while she was bathing in the river **Tamsa** in the forest of **Panchavati** near Malkangiri.

Around the Gupteswar temple premises there are many tribal villages where a tribal community called Durua resides. They are the main temple servants of the deity. Now these Durua tribal community suo moto takes the responsibility to keep the environment clean. (Fig. 4,20,45)

Other attractive places near Gupteswar:

(i) **Paravadi:** Paravadi means para; (Pigeons) and Vadi, (Rack), means the Rack for Pigeons where you can find thousands of Pigeons of different colours living there and popular folklore is that the Pigeons living there are having a great moral and religious value in their behaviour. And it is also believed that some of pigeons are living since the mythological age.

(ii) **Sabari River:** Sabari means the feminine word of Sabara, the local name of Tribal people and called so in Odia. The River Sabari floating in high stone base gives attraction with fear simultaneously. (Fig. 4).

(iii) **Medicinal Garden:** A garden is maintained there with thousands of species of rare Medicinal Plants and it is a better place to recognize some rare plants there.

(iv) **Tiger Cave:** Out of many caves, a cave is named Tiger Cave where tigers were living then.

(v) **Rama Kunda and Sita Kunda:** During Rama *Banabasa* Sriramachandra and Devi Sita and brother Laxman were living in Ramagiri Hill for months and Srirama and Devi Sita were bathing there to worship Lord Shiva in separate ponds. Now people called the same Rama Kunda and Sita Kunda.

Hathi Pathar:

A place for picnic 3 kms from Rayagada. The river Nagavali flows here through a deep-cut valley leaving huge boulders precariously perched on rocky beds. River gravel occurring 200 feet above the valley shows a rapidly cutting river through soft soil. The river forms two waterfalls which, in the rainy season, become dangerous rapids. (Fig. 22)

Jalaput (96kms from Jeypore):

Besides the Machkund Project, the Jalaput Project was also worked out in order to obtain additional power. The Jalaput Dam has been constructed at a cost of Rs. 331.51 lakhs and the lake formed by the dam submerged an area of 24,000 acres. This lake holds 25,650 million cubic feet of water and its catchment area covers 775 square miles. The surface area of the lake is 26-65 square miles. The concrete dam is *1,375*

feet long, 180 feet high from the deepest foundation and has 18 feet top width. The Project generates 20,000 K. W. of power for four months.

The place is suitable for picnic, pleasure and to spend time in solitude. (Fig. 21)

Jagannathpur:

Jagannathpur is situated at a distance of 23 kms from Nabarangpur. The original place (Adi Pitha) of **Maa Bhandara Ghariani,** (worshipped by royal family) is found here. One of the miracles is that in a **Sal tree Mango** is growing. **Siva Temples** and **foot print mark of a Tiger** situated on a rock is of religious importance.

Jeypore:

The largest town in the district of Koraput, the headquarters of the Tahsil and sub-division of Jeypore and the residential town of the ex-Maharaja, Jeypore, literally means the 'City of Victory'. The town stands under *the* western slope of 3,000 foot plateau at the bottom of an irregular amphitheatre formed of its weeded spurs. It is 522 kms from Bhubaneswar and a number of Buses from Bhubaneswar are available.

The town of Jeypore was a small village in 1855 when it was described as a wretched place, there being scarcely half a dozen tiled houses, that too of most inferior description. **D. F. Carmichael** wrote in 1867 that the town "had neither manufacture nor trade and is of importance only as the residence of the Raja and the headquarters of the Assistant Agent and the Superintendent of Police". But Jeypore greatly developed after the construction of the Pottangi-Ghat road and the roads leading to Nabarangpur, Bastar and Malkangiri which pass through it. Now it is commercially and culturally the most advanced and developed town in the district of Koraput.

The old fort of the Maharaja of Jeypore was occupied in 1775 by Captain Matthews who described it as follows: "It is a square of about one thousand yards built of mud. The wall 20 feet high. The bastions very good, the rampart tolerable and ditch 20 feet wide and as many deep".

Captain Matthews ordered the fort to be destroyed and its ruins are still seen to the east of Jeypore and are known as the old Jeypore. The residential palace of the Maharaja was built to the south

of the town and it was described in 1855 as "a paltry collection of tiled buildings in bad repair in a court-yard surrounded by a mud wall" Maharaja Vikram Deo newly constructed the residential palace behind the Durbar Hall. This structure surrounded by a steep wall faces the **Rameswar** temple.

Towards the western part of the town is located a huge tank named **Jagannath Sagar** about a mile in length and half a mile in breadth, having a perennial source of water. Tradition says that it was dug by Ramachandra Deo. There are ancient mango gardens on the western side of the tank wherefrom one can get a complete view of the town of Jeypore. The tank presents a picturesque sight. Pisciculture has been developed in this tank by the State Government.

The **Dashara festival** is a great event of every year in Jeypore. It lasts for 16 days with much pomp and grandeur in honour of the Goddess **Kanaka Durga.** During this festival many feudatory Rajas used to come to Jeypore with various presents. On the eighteenth day of the ceremony the Maharaja and his sons seated in *ambaris*, and officers and feudatories on *howdahs* on elephants, used to go in a procession to *Dashara Padia* located in a mango grove to the north of the town, where they were worshipping the mother Goddess **Kanaka Durga.** Since the abolition of the estate this ceremony has lost its grandeur. It is claimed that the image of Kanaka Durga was obtained from Purusottam Deva towards the end of 15th century, while he was returning from his victorious campaign of **Kanchi-Kaveri.** The **Ballav Narayan Temple** and **Jain temples** also attract tourists. In the premises of the town a small museum is there displaying jain relics, industrial production of the town etc. for visitors. This is a Sub divisional head-quarters. It has an old college named **Vikram Dev college** and an **Art School**. It is also a good business place. The Bhubaneswar-Jagdalpur-Hirakhanda Express passes through Jeypore.

Dussera festival at Jeypore:

Dussera festival at Jeypore is an unique festival. From *mulastami* (Aswin Krushna pakhya astami) to *suklastami* (Mahastami of Aswin) **Solapuja** is done before the deity **Maa Bhagabati.** In between Mahasaptami to Mahanabami of Nabaratra the representative images of deities around Jeypore town come to Jeypore and as-

semble before Maa Bhagabati which is called **Mahamelan.** Then in a big procession all the deities go to Dasahara ground. The procession includes all sorts of dances with pomp and grandeur. (Fig. 23,24,25)

Birapani Jatra:

In village Gadapadar of Jeypore people observe Birapani Jatra wishing rain to come earlier. Each year on **last Saturday of Lunar month Jyestha** this festival is held. This day people under the leadership of "servite" (pujak) go in a procession to worship the deity after offering sacrificed goats and birds. Next day all the left over of puja offerings are immersed in a tank proceeded by a procession. (Fig. 26)

Jogi Dangar:

Jogi Dangar hills are located in Jharigan block of Nabarangapur district. Here Lord Siva dedicated as **Jogeswar** is worshipped in a cave. In 1975 a temple has been built here for the deity. In the south of temple there is a Kunda (tank) called **Jogi Kunda.** Goddess **Parbati** is also worshipped in another cave south of **Jogeswar Temple.** Here in additon to **Maha Sivaratri, Ganesh Puja, Sriram Navami, Kartik Purnima Dola Jatra** are observed with pomp and grandeur. (Fig. 28)

Kechala:

A village situated on the southern bank of the river **Kolab** at a distance of 11 kms from the **Bagara** waterfalls. There is a **copper-plate** stating the fact that this village had been granted to one Narasimha Misra, on the occasion of the solar eclipse of 24th September 1628, by Maharaja Raghunath Krishna Deo. There is a **Jain temple** about 30 feet high at a distance of 3 kms from the village and it contains five images of **Tirthankaras,** one of **Ambika** and another of **Yaksha** and **Yakshi** seated together. Ambika is standing under the bough of a mango tree heavy with fruits and fondles a child in her arms, while a crouching lion opens its jaws as if to devour the child. The images of the temple are chiselled with great care and exhibit a high standard of art. They all belong to the Jain pantheon, which indicates that **Kechala** was a seat of Jainism in the medieval period. Historians opine that during eighth century BC **Jain Teerthankar Parswanath** had influenced the religious and cultural life of the then king of erstwhile Kalinga, **Raja Karakundu.** (Fig. 29,30)

Kendupada:

The village Kendupada lying at a distance of three kms from Boipariguda is famous for its forest deity **Birukhomb**. An interesting legend is current regarding the deity. It is said that one day some boys of the village went on a hunting expedition, but not being able to get any prey they were disappointed in their venture. Thereupon, the leader of the gang vowed before the deity Birukhomb that he would sacrifice certain boy of the party, if at all she gives them a stag. Responding to his prayer, the deity gave them a stag which jumped from the thicket and became their prey. Then a mock sacrificial ceremony was held, and the leader of the party struck the head of the promised victim with a light branch of a tree. But to their astonishment the leaves turned into metal blades and cut off the head of the boy. This incident created panic among all of them who fled away from the spot. Alarmed at the disappearance of all the boys, the villagers made a wide search of them. They met one of the boys of the party who narrated whole story, and thereupon, the villagers gathered together around the dead body and worshipped the deity and prayed her to restore the life of the dead body.

All on a sudden the boy rose up magically as if from a sound sleep. From that time Birukhomb became the all-powerful deity of that locality being the creator as well as the destroyer. Birukhomb is a variant form of tbe Goddess **Stambheswari** who was a popular deity in Western Odisha during medieval period.

Kondakamberu:

It is the site of a deserted village at the confluence of the **Gurrapurevu** and the **Sileru** rivers. It is surrounded on all sides by dense forest with a few villages scattered here and there. Kondakamberu connects Malkangiri by a narrow path with the hills of Visakhapatam District. In the nearby forest stands one old stone temple of **God Siva** which shows that it was once a place of pilgrimage in the locality.

Kutunimala hills - Rani Duduma:

Located 546 kms from Bhubaneswar and 2 kms from Nandapur. Near Nandapur a hill at a height of 2000 ft exists with massive stretches of stone bed. It is called **Kutanimala** hills. There is a good story as to why the name Kutunimala (making rice from

paddy is given). Here is a waterfall called **Rani Duduma** falling from a height of 100ft. Within two hills there exists **Rani Duduma waterfall**, a tourist site. Two streams, one orginating from Badapada, Jhankara, Rajatula and another from Darangaba hills created Rani Duduma falls. During the month of Chaitra and Aswin the local inhabitants **(sisa tribals)** worship the **Goddess** here. **Paddy** is sowed here and on **Astami** day of Dussera. It is collected and given to the Raja for taking **Nabarna (new rice).** From the top of the hill one can observe Jalaput, Damanjodi, Sunabeda, water storage of river Patal and Kolab hydro electric station. It is a good picnic spot. (Fig. 31)

Kotpad:

Situated at a distance of 50 kms north-west of Jeypore in an expanse of rich rainfed paddy-fields in the basin of the river Indravati, the village is one of the oldest in the district. The existence of broken mud wall shows that the village in olden days was surrounded by it. A moat outside the wall is partially silted up and changed into a chain of tanks around it. Kotpad is a rich paddy-growing area and is called the **granary of Koraput district.**

The picturesque tank named **Damayanti Sagar** is situated to the west of the town. Kotpad being outside the malarial belt is one of the healthiest places in the district. The town is provided with a Revenue rest-shed and PWD IB. A huge weekly market is held on **Tuesday.** It is a Tahasil as well as Block headquarters.

Koraput:

Koraput district was created in 1936 after merger of old Ganjam district in Odisha from Madras presidency. In 1870 the British officers shifted their headquarters from Jeypore to Koraput. At present it is the district headquarters of Koraput district. A modern **Jagannath temple** recently built also known as **Sabar Shrikshetra** is located on a hill. The tribal museum is a good source of information on tribal culture and heritage. There are a Circut house, a PWD IB and Dandakaranya guest house for stay. Koraput is also called the **Kashmir of Odisha** because of the topography and pleasant climate. It is also an important rail junction of the DBK Railways. (Fig. 32,34,38)

Padua:

A serene lake with an island surrounded by hills wrapped in for-

ests – that is Padua. Nature is abundant here with lakes, rivers, hills, forests, valleys and miles and miles of paddy fields. Spanning an area of around 50 sq. km, this charming location is nestled at a height of 3500 feet above sea level. It stands midway between Araku and Koraput and tourists visiting Araku (A.P) can easily make a trip to Padua just 30 kms away. You can also reach Padua from Koraput, which is just 70 kms away. In Padua, one can enjoy boating and angling in the Machkund Lake, nature walks and treks on the nearby hills and keep romancing the moonlight amidst the music of wilderness.

Lifting of Bhim Stone (Kalimela Block):

In the jungle of Manyamkonda under Kalimela Block there is spherical stone which is called **Bhim stone.** This Bhim is one of the five Pandavas. Legend goes that the **Pandavas** spent some time in Malyabanta Giri during their exile. When the Pandav brothers were at a meeting, a demon, in order to break the meeting ascended the Pantaerubang hill. Bhim could see the demon and so collecting some stones and making a spheric pulp, threw it to the demon. The demon died at this throw. This stone nearly 50 kg weight is now called **Wish-stone.** Local people worship this stone in order to get their desire fulfilled. Any person desirous of a child lifts the stone in two hands. If he lifts upto head without any trouble he would have a strong son. If he lifts upto neck then a son. If upto stomach, then a daughter. If he cannot lift, then he would not have any children. (Fig. 36)

Kolab:

20 kms from Koraput. The water of Kolab river is used for irrigation and hydropower. One can travel in the reservoir by motor lunch. A guest house, science park, pleasure garden attracts the tourists. Here there is a 20-meter high water tower from where the scene of Jeypore town can be seen.

Kujendri

A village in Gunupur subdivision and a centre of Sarvodaya activities. An **Ashram** has been existing here for the last 50 years. The principal visible evidence of **Sarvodaya** is giving up of liquor, basic education and general uplift of **Saoras.** There is an Ashram School accommodating 110 students.

Machkund Waterfall or Duduma (88 kms from Koraput):

The Duduma Falls is one of the highest waterfalls in Southern India. The aboriginal **Bonda** tribe lives near this waterfalls. It has two sub-waterfalls, one on the Odisha side and the other on the Andhra side. It lies about 80 kms south of Jeypore. Near **Badigoda** the river Machkund falls from a mountain-top of 540.19 feet as recorded by **D. W. Gollan** on 4th May 1929. According to him the amount of discharge was 104 cubic feet per second. As the water has been diverted, there is now a tract of water flowing down the precipice instead of being a picturesque waterfall.

For the purpose of generating hydro-electric power by harnessing the river, detailed investigation was started in 1941. Towards 1946 the implementation of the Machkund Hydro-electric Scheme started. The flow of water has been diverted by a diversion weir and through tunnels and it is finally let down through pipes to the power-house. Machkund Hydro-electric Project a joint scheme of Odisha and Andhra Pradesh Governments.

Machkund is regarded as the famous **Matsya Tirtha,** a place of pilgrimage. The place is associated with the name of **Sri Chaitanya,** who is said to have visited it in the early part of the 16th century A. D. The Machkund town has bus communication from Jeypore and Koraput and the distance is 80 kms from Koraput. The Inspection Bungalows at Chickenput and Onakadelli are close to this place. (Fig. 40,42,43)

Malkangiri (Maa Nakateswari):

The village Malkangiri situated at a height of 641 feet above sea-level is the headquarters of the newly formed district and of the Subdivision, Block, Tahsil as well as that of the District police.

It is the southernmost district and almost the whole of it is a vast and dense jungle. It lies immediately to the west of the main line of the Ghats, forming a plateau which is 1,000 to 1,500 feet lower than the Ghats. On its west at some distance is the border of Bastar. Though there are a large number of wells, most of them dry up in summer, when the great **Balisagar Tank**, the largest reservoir in the district, supplies water.

Every year on **first Monday** after the fullmoon day of *falgoon*

festival of **Maa Nakateswari** situated in a temple at Jelasalli of Malkangiri town is observed. First from Goddesses **Mauli Devi** flags and bars are taken in a ceremonical procession to Maa Nakateswari. Before hand from Goddesses of 32 villages flags and bars are brought and taken to Nakateswari. Here devotees worship the Goddess and perform sports giving punishment to themselves like cladding an iron footwear, caning, walking on fire. Then other rituals such as sacrifing animals and birds takes place. This is a very **important festival** of Malkangiri. (Fig. 44,47)

Badayatra in Malkangiri:

Badayatra in Makangiri takes place in the month of Phalguna (March-April) in alternate years. A large congregation takes place with the mythological deities **Kanamaraju (Lord Srikrushna), Balaraju (Arjun)** and **Potaraju (Bhima)** -in a procession to invite Goddess **Mutyalamma** from Poleru in Andhra Pradesh. The deities are ferried on boats in Chataki waterfall of Andhra Pradesh and later bathed in Tadakareu reservoir. After the bathing ritual of the deities is over, the devotees take bath in the reservoir. The deities are worshipped there and taken in a huge procession to Poleru riverbank, 5 kms from Tadakareu reservoir.

The three deities along with Goddess Mutyalamma return to Manyamkonda through water routes next day. A large number of devotees sleep on the road as others, carrying the deities, walk over them. According to popular belief, all wishes of devotees who participate in the procession get fulfilled. According to the great epic **Mahabharat,** demon king **Jarasandha** had arrested **one lakh kings** of the same area known as **Dandakaranya** to sacrifice them before Goddess Mutyalamma to get his wishes fullfilled. However, Lord Krishna, Arjun and Bhima released the kings after slaying Jarasandha. This act enraged Goddess Mutyalamma. In a bid to appease the Goddess, Lord Krishna, Arjun and Bhima took her with them from Manyamkonda to Sukuma in Chhatisgarh. On the way (a stretch of around 100 kms), they sacrificed one lakh birds and animals after which the Goddess became satisfied and returned to Manyabkonda. It took the Goddess around two years to complete the journey and return to her original abode.

The devotees sacrifice animals and birds including cocks, hens,

pigeons and goats before the deity to get their wishes fullfilled. The festival ends after 10 days. The procession covers Gubaleru, Baduguda, Kalimela, Kongar-konda, Poteru, Shikhapalli and Tamsa. (Fig. 46,48,49,50,51,52,54)

Bonda Hills:

Surrounded on all sides by dense hilly forest this is the habitat of the **Bondas,** the primitive type, who, till today remain naked, and legend goes that they were cursed by **Goddess Sita,** since they laughed at her while she was bathing in the **Sita Kunda** at Bonda Hills. (Fig. 42)

Ammakunda (70 Kms from Malkangiri):

This cool place embraces a natural waterfall and subsequent flow of water forming a narrow gorge. The fishes found in that gorge are quite friendly to human beings and are believed to be in the form of Lord **Vishnu** in *Matsya Avatar.* Fishing in that place is prohibited according to local custom. (Fig. 56)

Malyabanta Mahostava:

Malyabanta Mahostava is a Government- sponsored festival in Malkangiri district. It is kicked up with holy water brought from mythological river Tamsa in the district. After performing *puja* on the river bank, Collector, other officers and tribals bring pots of water from the river. The Malyabanta Mahostava not only provides a common platform to the tribal folk to exhibt their latent talents, but also enbles them to interact with participants from the other districts and States.

Accompanied by the tribals performing traditional dances like **Dhemsa,** the people take out a huge rally carrying the water pots to the shrine of the presiding deity of Malkangiri- **Bada Thakura.** School children wearing fancy dresses, local people and political leaders join the rally. Also Bell dance from Sambalpur, Koya dance from Korukonda, Bonda dance from Khairaput and other traditional dance forms are performed during the procession.

After performing the rituals at the shrine, the water pots are brought to the **Jagannath temple** at the district headquarters town. According to the festival customs, the pots are kept at the temple along with the water brought from other major rivers of the district.

Over the years the festival has gained immense popularity and visitors from far and wide gather

here during the festival. The festival provides great opportunity for visitors to have a glimpse of the rich culture, traditions, rituals, art forms and craftsmanship. (Fig. 55)

Maliguda:

Located 35 kms from Koraput. Crossing many tunnels, green forests and agricultural lands one can reach Maliguda railway station. Here there is a railway bridge having pillars of enormous height. A perennial stream attracts the tourists. It is one of the tourist sites of the district. (Fig. 58,61)

Mathili:

It is situated on the main road from Jeypore to Malkangiri, at a distance of 44 kms from the latter in north-west. The village is provided with a dispensary and a school. On market days large number of Bondas, in their scanty but picturesque costumes, come down from their hills to visit the market and barter vegetables and forest-produce for trinkets. This was a centre of the national activities during the memorable freedom movement of August 1942, followed by Martyrdom of **Laxman Nayak**, who was sentenced to death in a false case.

Minna-Jhola:

Minna-Jhola Siva temple lies in village Minna Jhola 35 kms from Gudari at the confluence of the three rivers Pholopholia, Chauldhua and Vamsadhara. The attraction of the place is its natural beauty. Every year, **Sivaratri festival** is observed in the temple. Since Lord Siva appeared before the devotees as Mina (Fish) the deity is also called **Minakeswar.** The speciality is that throughout the year the Lord gives *Darshan* as Minakeswar, but on **Sivaratri** is worshipped as **Sivasankar.**

The tributary 'Chauladhua' and Pholophalia have joined in river Vansadhara which has originated from Bambo forest of Lanjigad of Kalahandi on the upper end of Minna-Jhola. So the confluence is called **Tribeni.** Legend goes that **Maa Sita** of Ramayana fame washed (raw) rice in the river for which it is called Chauladhua. (Fig. 57)

Nandapur (45 kms from Koraput):

The ancient capital of the kingdom of Jeypore, it is situated at about 23 kms from Semiliguda of Pottangi tahsil, on the road leading from that place to Padua. The

interest of the place is historical, and it affords good materials for research by antiquarians. G. Ramadas infers that the village has derived its name from the famous Nanda dynasty of Magadha, which was suppossed to have exercised its sway over this part of the country. The presence of **Batrisa-Simhasana** (Throne with 32 steps) has led some to believe that it was once a part of the empire of the great **Vikramaditya.** The thirty-two- step throne may be associated with the Silavamsis. When the Silavamsi kings were succeeded by the kings of the Solar dynasty in 15th century, **Nandapur** continued for sometime as their capital and it is said that even after the transfer of the headquarters to Jeypore the **Suryavamsi kings** used to celebrate their coronation on the famous thirty-two-step throne of this place.

The village, in its glorious past, was surrounded by a mud wall, remains of which are still noticeable. There are two ancient boulders in the northern part of the village, one of them bearing two beautiful sculptures and in the other an elephant has been fashioned. An image of **Ganapati** of six feet height is found about two kilometres away in south-east direction from the boulders. At about the same distance is located the shrine of **Sarveswar** which contains some **inscriptions**. Nandapur is also famous for **Bhairab temple** (group of temples). There is a fruit garden two kilometres to the east of the village which was under the direct supervision of the local officials of Jeypore estate. The garden is watered by natural streams running down the hills. Selected varieties of mango, orange and lime trees have been planted there, and in their shade fine coffee is grown. There is an ancient stone-carving at the entrance of the garden, depicting two clasped hands, which commemorates the treaty between the chiefs of Nandapur and Bastar in 1777 A. D

Though it was once the capital of the estate it is considered to be a place of misfortune for the Rajas of Jeypore, and it has been the tradition for generations that no Raja should spend a night at Nandapur or make any, even the briefest stay there. There is a PWD I.B here.Nandapur is a Block headquarters. (Fig. 60,63)

Dargha at Nandapur:

Located at a distance of 1 km from Nandapur there is a Dargha of Muslim Community. The **Dargha** is dedicated to **Hazrat Sayeed Salarbale,** a Muslim

Saint. On three sides of the Dargha are hills which please the tourists. Every year in February 19th to 21st Urs festival is held here. People of Muslim communities gather here during **Urs festival.** Good accomodation is available for tourists and pilgrims who come from a distance. (Fig. 64)

Jain Statue:

In a road-side village between Semiliguda and Nandapur there lie remnants of an old Jain Monastery. The place invites the attention of antiquarians for exploration. (Fig. 35)

Narayanpatna:

It is situated at a height of about 1,000 feet above the sea, on the bank of river **Jhanjhavati** in Sadar subdivision of Koraput. The village is dominated by a Telugu merchant class called Kumuti who reside in brick-built buildings.

Narayanpatna once formed the capital of the estate of Jeypore for 40 years or so during the reign of Balaram Deo and Biswambhara Deo, both of whom ruled from 1711 to 1752 and the existing ruins of the mud fort are the witness of the past. There is a place called **'Satigarbha'** where it is said that at the death of Biswambhara Deo, his wives committed **Sati.** Not far off, is found a curious old cannon of great length made by shrinking successive rings of iron on to a central iron core. Raja Ramachandra Deo temporarily settled here during the disturbances of 1794. His son Vikram Deo retired in 1849, leaving the estate affairs to his rebellious son and settled here. He returned to Jeypore probably towards the year 1855. The temples of **Gadachandi** and **Swami Jagannath** were demolished by Mohammedan invaders. Here is the oldest **Jagannath temple** next to Nandapur.

At the other end of the village there is **'Satikunda'** and it is known as **"Kukkurak Satikunda"** which means the *pit* of **"canine Satis"**. It is said that the dogs of the queens of Biswambhara Deo immolated here when their mistresses burnt themselves on the death of their Lords. Some Mohammedan tombs stand near this pit. A road running from Narayanpatna to Parvatipuram passes by these tombs. The temple of God **Jhateswar** stands on the bed of the river Jhanjhavati.

The ruins of the Gariaghat in the bed of the river Jhanjhavati near **Champanagar** are still to be seen. A long flight of steps in stone was erected and it ran from the

palace of Champanagar to Gariaghat.

Nabarangpur :

It is situated at a height of 1,918 feet above sea-level and is the headquarters of the district of Nabarangpur. On its broad roads principal shops and offices are located. The buildings of Schelswig Holstein Evangelical Lutheran Mission are also situated on its roadside. It was once a chief centre of rearing and weaving tassar products and its **lac toys** are famous. It is one of the largest grain exporting centres of the district. In Hirli Dongar situated at Gandhinagar of Nabarangapur town, an ancient statue of **Lord Tirupati** is being worshipped. Near Hirli Dongar Kusumi jhara reservoir is situated. This is a place for picnic and water scenic beauty. (Fig. 69,70,72)

Jagannath Temple:

The temples of Lord Jagannath are scattered throughout the Nabarangpur district. But the oldest one is located at Nabarangpur itself. Till the late 80's only the single deity of Lord Jagannath was worshipped. According to a legend, two other wooden idols-that of Lord Balabhadra and Goddess Subhadra were seized by one ruler of Bastar region and installed at a temple in Jagadalpur and that of Lord Jagannath slipped from the elephant back half-way and was retrieved the next day. Now the three deities are worshipped from a huge pedestal, due to the zeal of devotees and officials who carved out two symetrical wooden idols to replenish the fatal loss. (Fig. 67)

Chandan Dhara:

Chandan Dhara is a natural site situated at Jharigam Block of Chacha Panchayat amidst deep forest.It is called so beacause the stream originated from roots of Chandan trees.The fountain is flowing 50 ft below the ground surface. There is a **Siva temple** where during **Kartika Purnima, Sivaratri** large numbers of people assemble for holy dip in the waterfall. It is 20 kms away from Jharigam and 45 kms from Umerkote.122 steps are built from view point to stream point for picnickers One can enjoy the scenic beauty from the watch tower constructed by the district administration.

Gosaindor Waterfall:

This waterfall is in Jharigaon block of Nabarangpur district, 82 kms away from Nabarangpur and 12 kms from Jharigaon. (Fig. 66)

Ghumuraswara:

Siva Lingam and waterfall are situated at Jhariguma in Ghumar jungles 30 kms from Nabarangpur. This is one of the best places for visitors and a picnic spot. The place draws on enormous crowd on the occasion of **Sivaratri.**

Bhandara Gharani :

The temple of **Maa Bhandara Gharani,** the presiding deity of this district situated in the heart of the Nabarangpur town is a renowned **Sakti Shrine.** Bhandar Gharani, the Goddess of Bhandar was originally worshipped by the royal family of Jagannathpur, subsequently installed at Nabarangpur town by the then ruler. Since then **Bhandara Gharani** is worshipped as the **Sakti,** the source of power by the people. It is a peculiar religious practice that the priests of the temple are both **Brahmin** and **Keuto** (Fisherman). Worshipped in the sanctum sanctorum with Gandham (Sandal paste) Puspa, (flower) Dhupa, (Incense) Dipa (lamp) rice, fruits and vegetables are sacrificed. Goat, sheep and cocks are sacrificed before the Goddess round the year to propitiate the Goddess.

Large number of devotees pay their homage on each Tuesday Saturday, Sankranti also visit this **Sakti Pitha** in the month of Aswina and Chaitra for **Mahastami Puja.** Dussehra at Maa Bhandara Gharani temple is traditionally celebrated for 10 days from Sukla Pratipada to Dasami both during Aswina and Chaitra month of Odia calender. On Dasami day triditional **Vijaya Yatra** is taken out with large number of village deities represented by a well-decorated bamoo pole (lathi) carried by devotees accompanied by flags, drummers and tribal priests on their traditional colorful attire. The procession (Vijaya Yatra) proceeds to *Dussehra-pada,* an open place, where the deity is worshipped again and shooters with their bows and arrows target a brinjal fixed atop a high bamboo pole which is an open competition. The fall of the brinjal on the ground marks the end to the ceremony and of the whole festival. Several other festivals are also observed in the temple with high testimony. Most of the devotees are coming from the neighbouring districts of Odisha and neighboring States of Chhatisgarh and Andhra Pradesh. (Fig. 62)

Burja:

Burja is about 8 kilometres from Umerkote, famous for the Siva

Mandir. A Siva Linga was discovered by a small girl while she was digging in the field in 2004. A big temple is now under construction.

Deer park:

Located 10 kms away from district headquarters, situated by the side of NH 201 near Papadahandi, in natural surrounding is the deer park, a special attraction for the tourists. Covering an area of 2 acres reserve forest managed by forest deptt. One can enjoy the beauty from the watch tower constructed by the district administration. (Fig. 71)

Kelia:

The most famous **Jhadeswar (Kelia) Mahadev** temple situated at the pinnacle of a mountain of Eastern Ghats 3000 feet high from the sea-level situated at a distance of 42 kms from the district headquarters Nabarangpur and 12 kms away from Dabugam Tahasil. The **Linga** is 5 feet high having its specialty as its base upto 2.5 feet squared then upto 5 feet it is cylindrical. During **Sivaratri, Kartika Purnima** and **Sravana Purnima,** a large number of devotees gather to pay their homage.

Away from Kelia at a distance of 2 kms after trekking two mountains each one of 1000 feet height a famous temple of Goddess **Parvati** is found in the cave surrounded by hills and dense forest. It is a place full of scenic beauty and an ideal picnic spot. Large numbers of devotees gather during **Sivaratri, Kartik Purnima.** (Fig. 73)

Khatigura Dam :

Four dams were constructed for the purpose of blocking the flow of River water . The highest dam is located at Khatiguda while the other Two are constructed at Muran and Kapur. The last two envelope Small streams which merge into river Indravati through the dam water.

Indravati Dam is constructed over the River Indravati, renowned for Hydro-electric Project. The water reservoir created out of the dam is another attraction for its scenic beauty. Podagad and Deopali Dams are locations of tourist interests and picnic spots.It has a catchment area of 2630 sq. kms.

Gorvarai temple:

Gorvarai temple is situated at Pujariguda, 25kms from Nabarangpur and 3 kms from Maidalpur, where **Shivashrin waterfall** has tourism importance. It is a very nice place for visitors and a picnic spot.

Padmapur :

A village in Gunupur subdivision, 22 kms to the north of Gunupur. Close to the village there is the **Jagamanda hill** famous for its **antiquities.** There are **5 Siva temples** dedicated to **Manikeswar Dhabaleswar, Mallikeswar, Nilakantheswar** and **Podukeswar.** The little shrine of **Malilkeswar** at the top of the hill is peculiarly built by big blocks of stone without the use of mortar. The shrine contains an inscription in *the* **characters** of the 7th century A. D. which preserves a small genealogy of 3 Buddhist Acharyas, **Chandralekha, Bhaddhakhan** and **Dharmakirtti.** It appears that the monastery of the famous Acharya Dharmakirtti was located in this hill. It is known from Tibetan account that Dharmakirtti, the famous logician and philosopher, had his monastery in **Kalinga** and the inscription found in the **Jagamanda hill** clearly indicates its location. The hill contains a **cave** which has a small opening to a spacious interior. It has a perennial water reservoir and many other relics suggesting an early **monastic** establishment. (Fig. 74,75)

Pedapadu:

It is 70 kms from Koraput. There is **Pedapadu cave** in village Ampabali of Potangi Block. One has to go in stairs to climb down into the cave. Many visitors gather here for adventurous feeling.

Podagada (ruined fort):

Podagada is a historic place situated 52 kms away from Nabarangpur and 14 kms from Dhodra where **Brahmi inscriptions** can be found. The mass festival of Nabarangpur district called **Mondei festival first started from Podagada** in 2002. Podagada is rich in lapidary inscription, sculptures, ruined forts, temples and coins. Stone inscriptions found here reveal that Puskari, the capital of Nala remind us of the Nala rulers. From the 4th to 5th century AD, the Nalas rose to prominence with their headquarters at Puskari, modern Umerkote Thasil of Nabarangpur district. Four of their inscriptions-two on stones tell a lot about their history. The **copper plate inscriptions** of Rithapur plates of King Bhavadatta Verman and the Kesari Bedha plates of King Arthapati, were secured in 1944 from village Keshasribedha of Umerkote Tashil (Paleographically they belonged to Gupta period.)

The temporary eclipse of the Nala power has been referred to in the **Podagada stone inscription** of Nabarangpur district, from

where it was known that the lost glory and prestige of the Nala dynasty was retrieved by Scanda Verman, after defeating the Vakatakas. Soon after the Nalas were completely defeated and crushed by Chalukya Kirti Verman.

About 60 gold coins discovered between 1939 and 1957 speak volumes of the then rulers too. In 1939, 32 gold coins belonging to the **kings Varaharaja, Arthapati Raja,** and **Bhavadutta Verman** were discovered. The coins contained figures of Nala legends on them. The scripts of legends are popularly known as the "box-headed type". In May 1957, 28 gold coins were discovered from the forest of Kodinga Tehsil of Nabarangpur district. History tells us that originally the place was under Nalas, and subsequently went to the possession of the Nagas. Discovery of gold coins has opened a new field of research so far as the **Nagas** are concerned.

The ruined queen palace, foot print of Goddess Laxmi, Sati stone, **Bhairab temple, Madagam Dongri, Bhai Bhauni, Nandagada Gumphas, Punji, Belghari, Tangapani,** are places of historic importance. The sun and moon statues till today say about art, culture, and civilization of the **Nala dynasty.** There is a wide scope for further research. (Fig. 65,76)

Raisil:

Located 60 kms from Koraput. At a distance of 3 kms from for Laxmipur there is a stone *Chakada* of round shape. Perennial fountain, natural surroundings are attractions of the place. It is a good picnic spot.

Rayagada:

It is situated at a height of 687 feet above sea-level on the bank of **Kumbhikotagedda** which is about 150 ft above the bed of the stream. The Railway station and colony are located to the north of the town. The town is an important centre of commercial enterprise. There was a sugar factory known as Jeypore Sugar factory. A Paper Mill is there at Singpur, 10 km from Rayagada. The Sugar Company had started one Tile Factory. Both these factories are situated at a distance of about half a mile from the town on the road to Kumbbikota. There is also a Ferro manganese Plant.

There is a large and substantial mud fort from which the name of the town is probably derived. It was built by one of the Rajas of Jeypore who made it for his resi-

dential purpose. Inside its compound there stands the renovated temple of **Majji Ghariani,** and near it at a spot, the queens of the Maharaja committed **Sati** on his death. There lies one black slab called **Janipathara** or **"Priest's stone"** on which human- beings were supposed to be sacrificed. The hill people till now do not dare touch that stone. An old weapon lies in the police-station compound. It consists of a core made of straight brass to which successive rings of iron have been shrunk. It is about six feet long and is provided with four iron railings to lift it. **Raja Vikram Deo** was imprisoned in this fort by his own son in 1849. Rayagada is not only the district headquarters but also a very important railway junction intersecting Vishakhapatnam, Secundrabad, Ahamadabad, Howrah, New Delhi, Raipur, Tata Nagar, Bokaro, Bhubaneswar and Jagadalpur via Koraput. The town is expanding and buzzing with commercial and industrial activities, replete with beautiful houses, planned and a cosmopolitan society. (Fig. 78,79,80)

Amalabhat :

Located in Rayagada district under Penta Panchayat. This village is famous for **Artisans of images**. There are sixty families of Pottery community (Kumbhar), who prepare images of deities during festival season. Puja committees of Rayagada, Koraput, Kalyansinghpur, Bisam- Cuttack and also from Andhra Pradesh give advance two months ahead to get their images made. When they take their images they present new cloth and towels to the artisans. The potters are engaged only for three months in festival season in a year. Rest nine months they prepare household cooking articles. The potters earn more in festival season in camprison to nine months of preparing household potteries. (Fig. 81)

Rajagumpha:

It is situated 20 kms from Padua of Nandapur block. By the side of river Machkund there is a village called **Muktiamba** where there is **Valmiki Ashram.** From this Asram if one will climb **Kapat hills** for 1 km, will find **Rajagumpha** on top of the hill. This hilly Rajagumpha is three-folded having dimensions 150m long and radius 20 meters. The site is full of natural scenery and a picnic spot. (Fig. 83)

Sankrida:

A village in Kashipur Tahsil

in Rayagada district. It is noted for its Vaishnaba Math dedicated to God **Balaji**. The Math was established in 1875 by a trust in favour of Mahanta Satran Das who came from Rajahmundry. The last Mahanta was Raghunath Das, the disciple of Govardhan and after his death the establishment was wound up. It is at present under the management of the Endowment Commissioner. In the centre of the Math compound there is a small modern temple of **God Balaji.**

Semiliguda:

The village is the headquarters of the Semiliguda Block and police-station in Koraput subdivision. An Agricultural Mixed Farm has been established in the village in a large area.

Remains of a fort named **Domb fort** are found in this village. A curious tradition is current in the district regarding this fort. It is said that the Panas of Ghumsur in Ganjam district proved themselves so obnoxious to the people by their criminal habits that the Raja issued an order to kill any Pana wherever he would be found. In fear of this order the Panas scattered away and some of them sought refuge in the hills of Jeypore. One of their members succeeded in inducing the Khonds of the locality to accept him as their king. Observing that the Khonds were in the habit of worshipping certain Bija tree this man concealed himself in the tree and suddenly left it when the Khonds were performing their ceremony and announced that he had been sent to them to be their king. Simultaneously, he summoned some of his followers who had concealed themselves in nearby places and declared that they formed his retinue. The Khonds believed that a king had been given to them by the tree-Goddess as a reward for their devotion and accepted the ruler thus sent to them. They built forts for him at a number of places, the **'Domb fort'** at Semiliguda being one of them. (Pan means Domb). (Fig. 82)

Suai :

It is 34 kms from Koraput and 16 kms from Sunabeda. At the eighth km from Nandapur the village Suai is situated in Nandapur police-station, on the road between Semiliguda and Nandapur. Beside the road, there is an **old Jain monastery**. It has a quadrangular shape having three cells on each side. The domes of all the cells have collapsed, except three on the eastern side. Images of **Tirthankaras** facing the entrance are placed on

the walls of the cells. The image of **Rishabhanath** is enshrined in the central cell surrounded by the Tirthankaras who followed. There is an image of four-armed **Tara** in one of the cells adorned with bangles upto the elbows. Due to ravages of weather the monastery is in a dilapidated condition.

Sunabeda:

Situated by the side of Koraput-Salur road at about 18 kms to the east of Koraput, the village was once inhabited by the Adivasis. In course of time some development programmes were undertaken for the upliftment of the inhabitants and one Ashram School was started by the Tribal & Rural Welfare Department. An **Aero-engine Factory** has been constructed here with an attached township under Hindustan Aeronautics Ltd.Here MIG 22 and Sukhoi Heli catori are made. There is a **deer park** here and beautiful **Kolab** river flows nearby. A large diary firm exists here to cater to the milk needs of the people.

Sunki:

The village is named after **Col. Sankey, a German Engineer,** who improved the Ghat roads. It is situated at the gateway of 3,000-foot plateau on the road running from Salur to Jeypore. There is a check-post to prevent unauthorised removal of forest-produce and smuggling *of* foodgrains, besides the Check- gate of commercial tax and civil supply department this is the border between Odisha and Andhra Pradesh. (Fig. 93)

Pataleswar Siva temple Paikpada, Theruvalli (25 kms from Rayagada) :

The temple is located at the foot hill of Deuli hills which connects to river Nagabali in a cave. The main Siva temple of Paikpada goes by name **Pataleswar.** It consists of sanctum, Jagamohan. The Natamandir and Bhogamandap are no more, but their plinths exist. Out of five octagonal pillars of Jagamohan there is an inscription in 3rd and 4th pillar of 12th-13th century AD. The sanctum and Jagamohan, are though of Pidha order from a special entity, rare in Odisha group of temples slighty influenced by south Indian style of temple architecture. (Fig. 85,87)

Other temples of the Pataleswar group of temples are:

1. An image of four- handed chamunda, 2. The temple of Vridhalingeswar, 3. The temple of

Dhavalesvara, 4. The temple of Panchulinga, 5. The temple of Gupteswara, 6. The temple of Bhagavati, 7. The temple of Kala Bhairavi, 8. The temple of Kali, 9. The temple of Ishaneswara, 10. The temple of Visveswara, 11. The temple of Madhyameswara, 12. The temple of Valunkeswara, 13. The temple of Pudugeswara, 14. The temple of Tumveswara, 15. The temple of Rameswara, 16. The temple of Gakarneswara, 17. The temple of Jaleswara, 18. The temple of Vindhyaswini

The **Pataleswara** group of temples on the **Nagavali valley** no doubt, stood as a great centre of religious and cultural importance as evident from the antiquities which go back to about the 7th century AD. It is a site which gives a clear indication of the evolution of the temple architecture on the southern border of Odisha which, to some extent, was influenced by the southern style of architecture. (Fig. 84)

Papadahandi:

Located 52 kms from Jeypore and 12 kms from Nabarangapur. The emerald glistening deep in southern Odisha, with rolling green hills, meadows and valleys, it has a treasure of attraction. The awe-inspiring sights make a traveller's delight. The breath-taking scenery brings heaven to earth. The village Papadahandi situated at a height of 1922 feet above sea level is a place of archaelogical importance and an important seat of culture. It is situated by the side of NH 201 at the junction where, the road to Maidalpur and Bhawanipatna branches off from the main road leading to Umarkote and the Chhatisgarh and on the left side aroad to Kodinga exists.. A ruined fort and a chain of three long and narrow tanks still exist, the latter marking clearly the line of the moat encircling the fort. The **Siva temple** dedicated to **Nilakantheswar** adds importance to the village. The Siva temple is situated in the eastern part of Papadahandi village with *Champak* trees surrounding it. **Sivaratri, Kartika Purnima** and **Sravana Purnima** attract tourists.It is the Block and Police station headquarters

Nilakantheswara Siva temple has a height of around sixty feet on a three-feet high stone platform. Like other Siva temples, It is facing to the east. It is *Pancharatha* in its plan and is divided into three principal segments in its elevation, namely *Bada, Gandi* and *Mastaka*. The Bada is further divided into fine sections

from below to above, i.e. *Pabhaga, Talajangha, Bandhana, Uparajangha* and *Baranda.* The Pabhaga consists of four mouldings which from below are Khura, Kumbha, Kani and Basanta. In both the Tala and Uparajangha sections of the temple two Pidhamandi designs are flanking both sides of the Parsvadevata niches in the north, west and south. As usual, images of Parvati, Kartikeya and Ganesa are adorning the northern, western and southern Parsvadevata niches respectively. The Mukhasala of the temple is of the Pidba order, pyramidial in shape, formed by sine tiers or Potalas separated with one another by recessed vertical walls or *Khandi.* (Fig. 86,88)

Saheed Smrutistamba (Memorial):

Situated 52 kms from Jeypore and 12 kms away from Nabarangapur near Papadhandi on the bank of river Turi. During Quit India Movement on August 24, 1942 under the leadership of tribal leader **Madhab Pradhani**, a procession marched towards Dabugam and fought with British soldiers where **19 freedom fighters** died in firing. In reverntial memory of the martyrs, a **SAHEED STAMBA** was constructed and every year on 24th August Saheed Divas is observed. The spot commemorates the freedom-loving people of by gone era. (Fig. 90)

Parab :

To highlight the cultural tradition of Odisha, **Parab** is organised every year in Koraput in collaboration with Tourism Department, Government of Odisha. Not only the tribal dances for which the region in renowned but also the **folk dances, Odissi,** the only classical dance form of Odisha are presented during the festival. The other highlights include exhibitions of craft melas, adventure sports like river rafting, mountaineering etc. (Fig. 89,92)

Mondei Festival :

The festival of **Mondei** is an extremely popular festival celebrated in Nabarangapur district. The festival is one of the three Government sponsored festivals in undivided Koraput district. Other two festivals are **Parab** in Koraput district and **Malyawant Mahostava** in Malkangiri district. The celebration of Mondei festival was started in 2002 by Sri Aurobindo Padhi the then District Collector. From **Vairaba Sanctum** of historical **Podagada** of Umarkote Block

it was started in 2002 after rituals. Mondei festival witnesses a large congregation of devotees from all over India who worship a common deity. The offering to deity is done amidst traditional rituals and customs. The festival celebrations are accompanied with a fair organised by the locality. Apart from traditional rituals and customs there are dance and music performances held every year. The aim of Mondei is to maintain friendship and brotherhood. As per tribal traditions they create new relationship making the God as witness. Besides, the event would provide an opportunity for tribal youths to mingle with people from urban areas.

An attractive feature of the festival celebration involves tribal opera that extends throughout the night. The time of celebration generally is after harvest in the month of November. The festival is celebrated at different locations within the district, where men and women from nearby places gather to partcipate. Traditionally it is a district level programme. Presently it attracts tourists from national level and various programmes are organised to suit all categories of audiences. Various activities like rural sporting, mountain-trekking, *Kabi Sammelen*, Crafts mela, Artist Camps, Pallishree Mela, Development exhibition, open quiz, folk dances are organised. Colourful processions keep the festival's spirit lively. (Fig. 91)

Umarkote:

The village is situated about 64 kms north of Nabarangpur on the main road running from Jeypore to the border of Raipur district of Chatisgarh. It was in the Tahsil of Umarkot that the Dandakaranya Development Authority inaugurated reclamation operation, the first major project for the settlement of displaced persons from East Pakistan. The Authority had taken up the Bhaskel Dam Project near Umarkote which is estimated to irrigate 15,000 acres of land. There is forest I.B and revenue I.B here.

Goddess Penderani:

Umarkote is also famous for **Goddess Penderani.** She is the presiding deity of Umarkote locality and believed as one among the seven sister Goddesses of undivided Koraput district. (Fig. 68,95)

Diali, the festival of preserving livestock property *(Go-Sampad)*:

Kartik and *Margasir* (Oct. and Nov.) months are observed as **Diali Parab** by tribals who are in possession of livestock. On the fes-

tival day the cows and bullocks are given tamarind and vermillion on heads and horns and worshipped with raw rice. Paddy is kept in a *Kula* (winnowing trays) and cows and bullocks are allowed to take paddy freely. The person whose cows and bullocks first takes paddy, is supposed to give a good amount of money to the cowherd. The cowherd who takes the herd to grazing is given paddy, cloth and money. During *the puja,* young children take blessings of the cowherd touching his feet. (Fig. 94)

Blood-curdling Pagan practices:

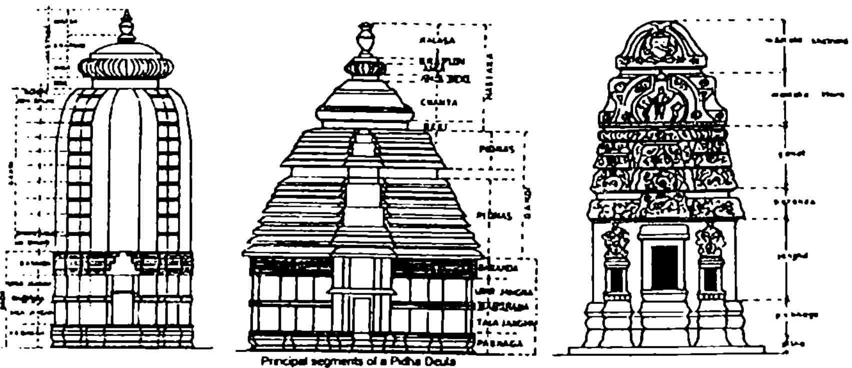
This is Podha Mara (Sacrificing buffalo), a widely celebrated blood-sacrifice ceremony in the tribal-dominated district of Koraput. Some of the participating villages are Raising, Mangrell and Kasandi. The communities celebrating are mostly Scheduled Tribes and Castes while others belong to the backward classes : Dora and Rana. The festival is celebrated once in three years for the assumed prosperity of families in the villages and fellow villagers. Most of the villages from the neighbouring Lamptaput Block take part in the festivals. When one village hosts in the fair others do the fund-raising. The gathering is colourful. The celebration begins with men and women dancing in a serpentine sequel famous as 'Dhemsa Nacha'.

It is known that 15-20 villages unite for their annual ceremony. The men are in a delirium. They are high on local liquor like *Salap, Pendam, Landah, Desi mada, Mahuli mada, Bihari mada and Bhalia mada.* No women would ever dream of attracting one, what with their states comparable to that of mad dogs. Priests who behead the animals belong to a 'pujari' caste that evolved with the tribes. Surprisingly, they wear a sacred thread worn by Brahmans with a wild lily tucked to the ear. They are surely not one of your priests clad in dhoti. They wear shorts and track pants. Wife of a 'pujari' hurls abuses and curses if the beheading takes too long while all the other priests are busy on their respective decapitation spree. These tribal priests take the head home, as laurels for their priestly duties. The rest of the headless body is feast for the gathering.

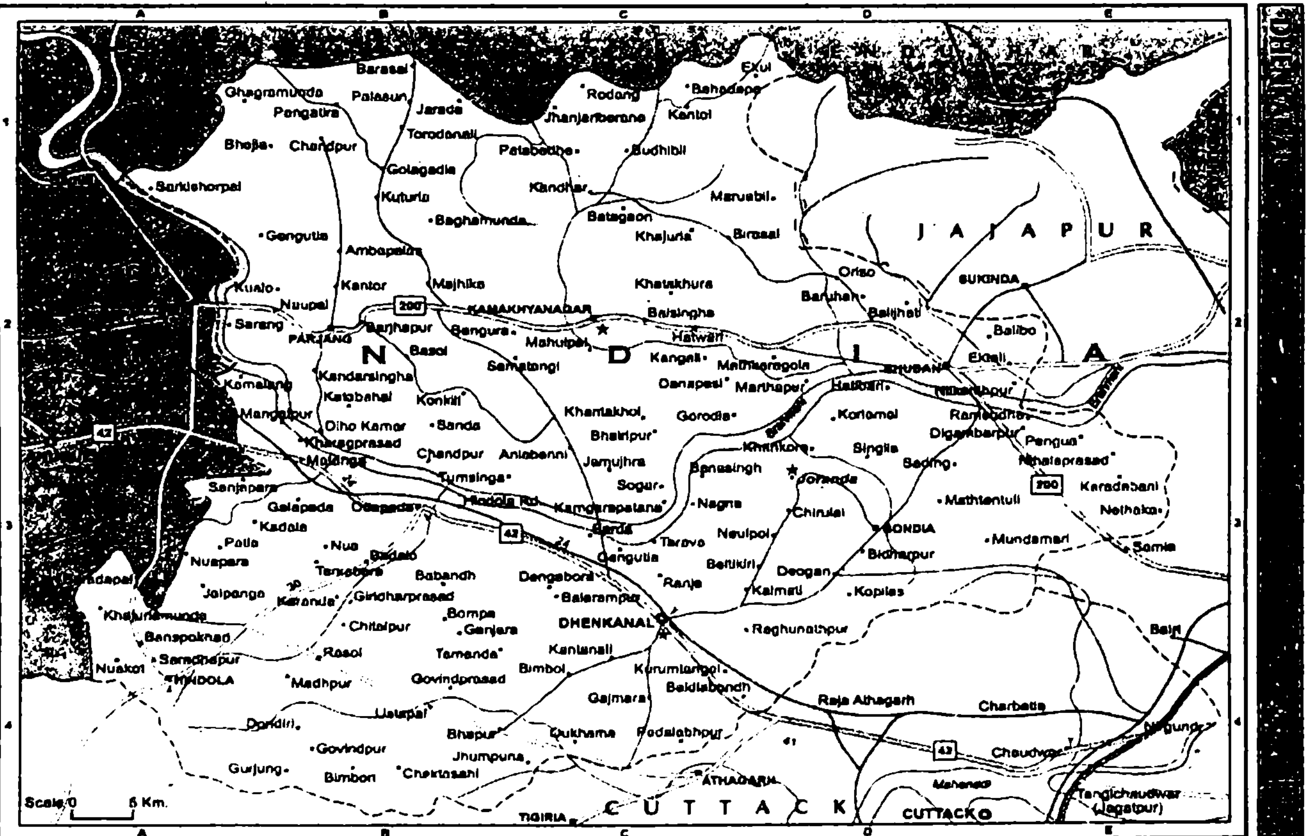
Down the years, **Podh Mara** was not even synchronised and managed it like a battlefield. "Men from the villages start drinking from dawn; by dusk they turn beasts. A fenced field will be let out for the

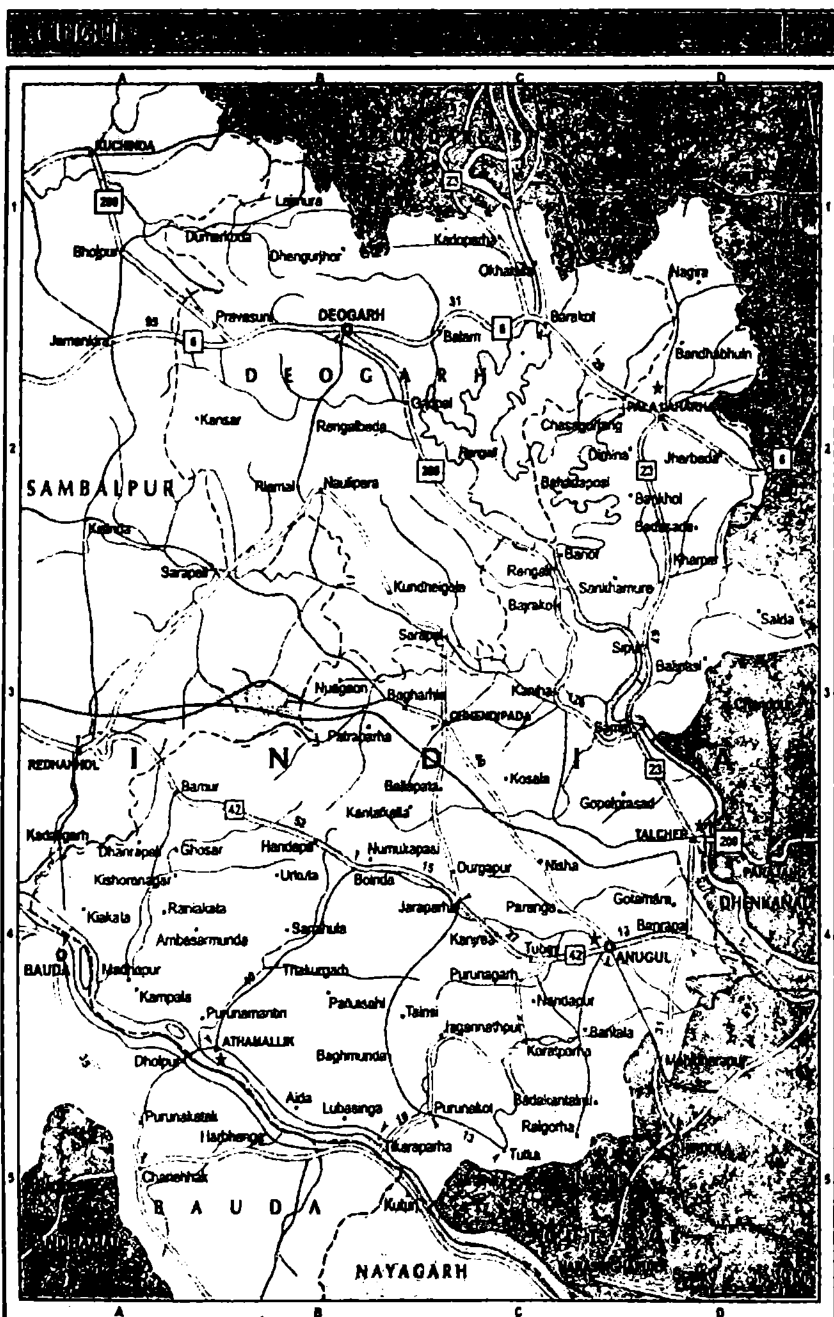
animals to wander. This drunken lot will then start chasing the animals with axe and swords," it is told. Death never comes easy. Bodies of these helpless animals would be laid open to public. The saga gets even more gruesome. Men don't come clean to the fair, they harbour a grudge. While chasing the animals some would hit other particpants with swords. The 'murders in the field' don't count as they are committed in an inebriated state. Murderers escape at whim. The festival is deemed different from the general-sacrifice and was originally known as '**Gatar**'.





Principal segments of a Pidha Deula


J A J A P U R
C U T T A C K
N D I A
Barasal
Ghagramunda
Palasun
Pangatira
Jarada
Rodang
Jhanjariberana
Kantol
Bahadapa
Exul
Bhejia
Chandpur
Toradanali
Patabedha
Budhibil
Golagadia
Kuturia
Kandhar
Maruabil
Barkishorpal
Baghamunda
Batagaon
Khajuria
Birasal
Gengutia
Ambapalas
Majhika
Khatakhura
Orisa
Kualo
Kantor
Nuupal
KAMAKHYANAGAR
Balsingha
Baruhan
Baljhati
SUKINDA
Sarang
PARJANG
Banjhapur
Sangura
Mahulpal
Hatwari
Balibo
Basol
Samatangi
Kangali
Mathiaragola
BHUBAN
Ekdali
Kamalang
Kandarsingha
Katabahal
Konkili
Danapasi
Marthapur
Hatibari
Mangalpur
Diho Kamar
Sanda
Khantakhol
Gorodia
Korlamal
Ramachandrapur
Kharagprasad
Bhairpur
Digambarpur
Pangua
Chandpur
Aniabenni
Jamujhra
Khankora
Singlia
Sadang
Nihalaprasad
Malinga
Banasingh
Joranda
Karadabani
Sanjapara
Tumsinga
Sogur
Mathtentuli
Galapada
Nagna
Chinulai
Nelhaka
Kadala
GONDIA
Kamarapalana
Neulpoi
Mundamari
Palla
Nua
Tarava
Samia
Nuapara
Ganguila
Bettikiri
Bidharpur
Babandh
Dangabora
Ranja
Deogan
Jalpanga
Karanda
Giridharprasad
Balarampur
Kalmati
Kopilas
Khajuriamunda
Bompa
Ganjara
DHENKANAL
Raghunathpur
Baisi
Banspoknad
Chitalpur
Kantanali
Samadhapur
Rasol
Tamanda
Kurumlangol
Nuakol
HINDOLA
Madhpur
Govindprasad
Bimbol
Baidiabandh
Gajmara
Raja Athagarh
Charbatia
Uatapal
Dondiri
Bhapur
Dukhama
Padalabhpur
Govindpur
Jhumpuna
Chaudwar
Gurjung
Bimbori
Chakrasahi
ATHAGARH
Mahanadi
Tangichaudwar
(Jagatpur)
TIGIRIA
CUTTACK
200
42
Scale 0 5 Km.



KUCHINDA
Lajimura
Dumerkota
Bhojpur
Dhenguribor
Kadopada
Okhabaha
Nagira
Pravasuni
DEOGARH
Barakot
Jamankira
Balam
Bandhabhuin
D E O G A R H
Kansar
Rengalbeda
Chasagurjang
Jharbeda
SAMBALPUR
Riamal
Naulipara
Bahadapasi
Bankhol
Kundheigola
Sonitharnura
Saida
Sarapali
Bayrakot
Nuagaon
Bagharhia
PARJANG
Patraparha
REDHAKHOL
I N D I A
Bamur
Kosala
Kantakulla
Gopalprasad
TALCHER
Kadalgarh
Dhanrapali
Ghosar
Handapa
Numukapasi
Durgapur
Nisha
Kishoranagar
Urtuta
Boinda
Jarapartha
Paranga
Gotamara
DHENKANAL
Kiakata
Raniakata
Samahula
Kanyrea
Tubey
Banrapal
Ambasarmunda
ANUGUL
BAUDA
Madhapur
Thakurgarh
Purunagarh
Kampala
Purunamantri
Paluasahi
Tainsi
Nandapur
ATHAMALLIK
Jagannathpur
Bankala
Dholpur
Baghmunda
Koratpartha
Aida
Lubasinga
Purunakot
Purunakatak
Raigorha
Harbhanga
Tuliaparha
Tulka
Chanehhat
B A U D A
Kulun
NAYAGARH
A B C D
1 2 3 4 5

Dhenkanal District (Undivided)

• Dhenkanal • Angul







Introduction :

It is commonly believed that the district owes its name to a Savara chief called Dhenka who formerly ruled over this tract. This district contains a centre of religious movement called **Mahima Dharma**. The famous "Kapilash Hill", which is popularly known as **Kailash** of Utkal is also located in this district. Lord Chandrasekhar Mahadev temple is set at the hill. Since major part of this district is covered with dense forests and a long range of hills, this district is called as the "home of elephants and tigers". The Nasik Rock inscription shows that, during 2nd century AD, Dhenkanal was a part of the Satabahana Empire and in the 3rd and 4th century AD, it was a part of the Gupta Empire. Due to rich cultural heritage and spiritual height Dhenkanal is dotted with innumerable temples, *maths* (abbeys) dating back to ancient times. All the branches of Brahmanism like Saivism, Baishnavism, Shaktism,

and other minor sects have plenty of their holy places. Dhenkanal town is the district headquarters. It is about 75 Kilometers from Bhubaneswar connected by Road and Rail.

Angul:

Headquarters of the subdivision of the same name, earlier and now the District headquarters situated on the Nigra river. Angul was also a district in Bihar & Orissa when the province was formed in 1912. It lies on the Cuttack-Sambalpur road (National High Way No. 42) 120 kms from Cuttack, and is also an important road junction (as roads leading towards Chendipada, Bantala, and Narsinghpur via Hindol start from here). The town is beautifully situated in an open plain with small hills on two sides. A large bare rock, on which is erected the observatory, stands in the middle of the town. Of the town is surrounded by a black-topped road called the Circular Road.

The place was formerly known as **Hulurusinga**. The name Angul was given to it in 1896, two years after the headquarters was transferred to Angul from **Purunagarh.** Angul continued to be the headquarters of Angul district. At present, Angul has the usual district Collector office. Several District Offices and a small but busy bazar. The Police Training College and the Angul College are located here. Angul is the headquarters of the **Utkal Navjeevan Mandal**, an organisation of philanthropic activity. The Mandal office together with the **Baji Raut Chhatrabasa Jeevan Bidyalay** and some other social service organisations are located in the outskirts of the town in an extensive area. **Budhi Thakurani** temple is situated on a small and barren hillock. Another social organisation called **Salvation Army** has its headquarters here. The NALCO Alluminium Plant is established here since two decades for which the size of the town and the density of the population has grown.

Budhi Thakurani

Budhi Thakurani,the presiding deityof Angul has a special significance in the religious and cultural life of the town. The abode of Budhi Thakurani is in Sunasagad hill ,which is an elevation of a single block of granite. It is widely believed that the deity is revered by the people of the district for its miraculous powers. Maa Budhi, its is believed, goes round the town at night to ensure the well-being of the

devotees. The hill is dotted with the shrines of a number of deities. (Fig. 1,6)

Saila Srikshetra :

Situated atop Sunasagada hill it houses a huge Jagannath temple complex i.e the Mukhasala, Jagmohan, Natyamandir and Viman. While Lord Balabhadra, Jagannath and Subhadra are worshipped in the main temple, the Goddesses Laxmi, Bimala, Saraswati are worshipped in the outer complex. The temple was completed on 22.2.2002 Also in Sunasagad hill there are temples of **Budhi Thakurani, Madan Mohan, Brahmeswar, Ganesh, Rama,** etc. (Fig. 2,4,7)

Athmallik:

Headquarters of the subdivision of the same name. It is situated on the left bank of the Mahanadi and can be approached through a road running to this place from Nunkapasi on the Cuttack-Sambalpur Road (National High Way No. 42). On this route, Athmallik is 80 kms from Angul. The old name of the place, still current locally is **Kaintira** and it came to be known as Athmallik after the name of the ex-State of which it was the headquarters. In appearance, it has the characteristics of a town but there are a few fine buildings, both public and private, among which is the palace of the ex-Ruler. There is cosiderable trade in timber and bamboo. Export is mainly made through the Mahanadi, which is navigable throughout the year at this place. A Circuit House and an Inspection Bungalow are available here. Besides a Dharmasala established by Raja Bibudhendra Deo also provides accommodation to visitors. (Fig. 8)

Maa Maheswari temple:

Symbolising courage, strength and victory, the temple of **Maa Maheswari** is located in Athamallik town and is a citadel of Sakti-ism.

Temple of Maheswari was built in 1922. A distinctive feature of the idol is it has **eleven hands,** one of which emerges **out of belly**. The important festivals here are *Sivaratri, Makarmela, Sitalsasti, Panasankranti* and *Kartik Purnima.* (Fig. 9)

Deuljhari:

The hot spring of Deuljhari attracts a number of tourists from all over the world. Surrounded by green velvety forests, the **hot spring** of **Deulajhari** is located

between Athamalik and Angul. The famed sulphur spring stretches over a vast area and maintains a high degree of temperature throughout the year. The hot water spring having medicinal properties is channelised to man-made 24 ponds.Previously there were 84 ponds The hottest temperature is 134°c. Near the spring a temple of Siva dedicated to Lord **Sidheswar** built in 8th century AD is situated in dense forest.The main temple is built in 1933 by Raja Kishor Chandra Deo. On the south of the temple river Chitrotpala is flowing and on the north exists **Panchadhara** range of hills. Other important deities in the complex are **Kedareswar, Enkarimata, Maheswari, Maheswar, Jogeswar** and **Khambeswari.** (Fig. 11,12,13,15)

Bajrakot :

A village situated in Kaniha police-station of Talcher subdivision, 50 kms north of Talcher town on the right bank of the Brahmani river. Close to the village on the river bank is a Rest Shed maintained by Revenue Department. It is a nice picnic spot. Boats are available for fishing and boating.

The importance of the village lies in its many old relics. This village was in the past the capital of the Kings of Jita family and had many beautiful temples. The monuments of the village are now in ruins, and only the temple of **Bhingeswar Siva** is found in a well-preserved condition. It is a protected monument. The architectural features of the temple suggest that it belongs to 8th century A. D. The sculptured gateway flanked by the seated images of Ganga and Yamuna reveals superb workmanship and the lintel is adorned with eight images or the Grahas (planets), showing that it was constructed before the 9th Graha (Ketu) was conceived. The temple has three **Parsva Devatas Ganesha** on the south, **Kartikeya** on the west and **Durga** (locally called **Bhingeswari**) in demon-killing pose on the north. The image of Ganesha has a peculiar sitting posture. The temple walls are sparingly decorated, but whatever sculptures are found, indicate an age of great opulence and culture of the people.

The old and deserted site of Bajrakot is quite close to river Brahmani, about half a mile from the present village site. The old village is known to have been abandoned about 60 years back on account of heavy flood. There are some interesting remains of the old fort locally believed to be of the

Jita Kings. The moat around the fort is still noticeable. **Seven old-time guns** were recovered from this place, two of which are placed near Bhingeswar temple. The site also contains traces of Siva temples. (Fig. 10)

Bhimadhara waterfall:

Location: From Panchamahal crossing of NH-42, one has to go 50 kms on Bontala-Pokatunga road and then 15 kms from Purunakote range. In village Tuluka under Purunakote range in Satakosia wild life sanctuary there is Bhimadhara waterfall full of scenic beauty in natural surroundings. From a 100 meter-high rock water falls down in a width of 75 meters. It is a good picnic spot. Accommodation is available in Purunakote range premises. (Fig. 17)

Dandadhar:

67kms from Dhenkanal and 30kms from Kamakhyanagar Dandadhar is the site of an irrigation project on river Ramial, an ideal place for outing. Ramial is the only perennial river of the district and a tributary of Brahmani. The crystal clear water and scenic beauty surrounding it elevates to be prime picnic spots of the Odisha. The largest inland lake, Dandadhar is spread over 500 sq. km, which expands significantly during monsoon. Dandadhar overflowing with aquatic fauna has many islands dotting the water and a bird-watchers' heaven with migratory birds in hundreds of thousands coming for their annual winter visits from as far as Siberia. (Fig. 16)

Bhimakand:

A pretty village in Kaniha police-station of Talcher subdivision about 29 kms north of Talcher town on the right bank of the Brahmani. After crossing a jungle of shrubs from the road one comes across a sand rock, which is about a mile away from Brahmani. Paddy fields adjoin the rock on its north and west. On the northern side of the rock is carved on natural rock in Situ a massive image of **Vishnu in sleeping posture.** The image sleeps on its right side and hence its two right hands are not carved. The image is 41 feet 6 inches (about 1265 Cm.) in length. The measurement from right shoulder to the left one is eight feet (244 Cm.). From the chin upwards the head measures 4 feet 6 inches (137 Cm.). The left hands from elbows to finger tips are around 12 feet (365 Cm.) in length. Legs from knee to foot are 11 feet (335 Cm.) long. Each foot measures 4 feet and 4

inches (132 Cm.). A palm measures 5 feet 10 inches (178 Cm.). The left hands of the image hold two of the four *ayudhas* of **Vishnu**, the ***Chakra*** and the ***Gada***. The *Chakra* or discus is 4 feet (122 Cm.) in diameter and the *Gada* is 5 ft. (152 Cm.) in length. The waist on its exposed side measures 6 ft. (183 Cm.). To the eye, different limbs appear proportionate to one another and the image looks beautiful. In spite of the hugeness of the image, one finds natural softness of execution. The age of its execution, deduced from the style of sculpture, is said to be 8th or 9th century A. D. Carving out such a precocious image is, no doubt, a bold and admirable conception from the point of view of sculpture. The image of **Gomateswara in Mysore** State measures 57 feet in height and is the largest image in India. The sleeping image of **Vishnu at Bhimakand** is second only to Gomateswara in size. As the image of Gomateswara is a standing image, the Bhimakand image has the honour of being the largest sleeping image in India. Another **sleeping image of Vishnu**, though of smaller dimension is found at **Sarang** near Talcher, on the rocky bed of Brahmani river. (Fig. 14)

Bhuban:

A town in Kamakhyanagar subdivision, also headquarters of a police-station situated on the left of river Brahmani about 2.40 kms from the river bank. There is no revenue village called 'Bhuban' in settlement record. The following ten *Patanas* recorded as independent revenue villages are combinedly known as Bhuban-(l) Sribatsa Bhagirathpur Sason, (2) Sahughar Patana, (3) Prusti Patana, E4) Hariharpur Patana, (5) San Patana, (6) Gopalpur Patana (7) Bhitamdiga Patana. (8) Hata Patana, (9) Talikula Patana, and (10) Ghasirampur Patana. The municipal administration of the town is run by aNotified Area Council.

It can be reached by crossing the Brahmani at Mandar where there is a ferry service. Mandar is connected with Dhenkanal by an all-weather road, 40 kms in length. It is also connected by a road with Kamakhyanagar, the subdivisional headquarters and with Jajpur-Keonjhar Road railway station. The place has commercial importance. Most of its inhabitants are artisans, small traders and labourers. To commemorate the commercial heritage of the past, people belonging to traders' community such as

oilmen, *Thordias*, goldsmiths even today during **Dasahara** festival take out a huge procession of well-decorated bullocks which pass through the streets and lanes of the town. Bhuban has the reputation for its manufacture of **brass and bell-metal wares** which have good market in the district and outside. The temple of **Buddheswar** stands nearby on the bank of river Brahmani.

Bullock Festival :

Every year during autumn season i.e. on the day of Dussera and next day (**Bijayadasami and Ekadasi**) the people of Bhuban remain awake these two nights and make procession of bullocks. In the procession the well -decorated nearly fifty bullocks with *Tahia* on their heads travel along with ten or more *Har Parbati Medha, Kala Ghoda, dance group* in all streets of the town. One will be astonished to see how the bullocks are not disturbed with the sounds of band party, illuminated bright electric light, and congregation of sixty to seventy thousand people in the procession. This is a mass festival of Bhuban.

The Jatra reminds the past how the people of *Thoria* community and *Bania* caste were doing business carrying their goods on the back of bullocks when there were no communication facilities like roads. Those two community people are called **Baladia** here. (Fig. 19)

Dhenkanal:

Headquarters town of Dhenkanal district, it lies on the Cuttack-Sambalpur road (National Highway No. 42),59 kms ;west of Cuttack and is also served by a Railway Station, called Garh-Dhenkanal, on the Cuttack-Talcher section of the East Coast Railway.

Sidha (Balabhadra) temple was built in 1590 AD. Height of the temple is 90ft. In 1906 **Raja Sura Pratap** constructed Jagannath temple in the premises of Balaram temple. During the time of Raja Surapratap Car-festival started. In the temple walls images of **Barahanath, Nrusinghnath, Baman, Bakuleswar Siva, Sri Hanuman, Sri Chaitanya, Radhakrushna, Mahalaxmi and Mangala are worshipped.** Janmastami, Balabhadra Janma, Sunia, Ramanavami, Kartik purnima are celebrated with pomp and ceremony.

The town is beautifully situated at the foot of a small hill and extends mainly on the Cuttack-Sambalpur road. There are, of

course, some side streets on either side of this road, The main road of the town is fairly wide and is flanked by many good buildings, The ex-ruler's palace which stands detached from the town on a raised platform on the slope of a hill (called **Panianla**) overlooks the town and makes a magnificient view. A part of this prominent construction known as **Rangmahal,** was built by **Raja Sura Pratap Dev.**

There are a few temples in the town dedicated to different deities but none of them possesses any special feature to attract a student of archaeology. The earliest of them, known as the temple of **Balabhadra** was built by Nrusingha Bhramarabara about 1700 A.D. During the early part of the 18th century, Nrusingha's son and successor Kunjabihari caused to be built the temple of **Sambhugopal.** The temple of Raghunath was built in 1856 and was endowed by its builder Bhagirathi Mahindra Bahadur with considerable property including seven villages. The **Kunjakanta Krishna** temple (built in 1917) is situated amidst a mango grove. There is a circuit house and PWD I.B besides a few hotels for accommodation. (Fig. 20,21,22,27)

Gajalaxmi Puja :

Gajalakshmi Puja is celebrated on Sharada Purnima, full-moon day in the Odia month of Aswina (September- October) in this district. This autumn festival is one of the most popular and important festivals of Odisha. The Goddess of wealth is worshipped for one day. In some places it is celebrated for 7 to10 days and the festival is especially celebrated by the business community in Odisha.

Dhenkanal is famous for Gajalaxmi Puja which starts on **Kumar Purnima** day (Full moon of Aswin) and continues for more than a fortnight. The most note-worthy feature of **Lakshmi Puja** of Dhenkanal is that, starting from college road to Korian Chhak (about 7 kms) the visitors can see all the puja pandals situated on both sides of the road. The entire town is decorated with *puja mandaps* and electrical illumination. During this occasion, *Paleeshree Mela* is organized by the District Administration. A lot of cultural programmes organized by different clubs and *puja* committees add charm to this festival. Due to decorative lighting coupled with large gatherings, Dhenkanal town has no darkness during Gajalaxmi Puja. (Fig. 24,25)

Adieu of Gajalaxmi:

Devotees bid tearful farewell to Goddess Laxmi as her idols are immersed in ponds and rivers. There is Carnival- like atmosphere as *puja* organisers come in colourful procession to the accompaniment of drums to immerse the idols of the Goddess in different water bodies. Hundreds of devotees including the young join hands in the immersion festival.

Car Festival :

During Rath Yatra, **Lord Jagannath** along with his sister **Goddess Subhadra** and brother **Lord Balabhadra** goes in a chariot to his aunty's place. Whether in Puri or any other area, it is a common ritual that the trio goes together on the chariot. But Dhenkanal in this regard is a little different. Interestingly, here Lord Jagannath goes in the chariot with Subhadra leaving behind his brother.

If researchers are to be believed, **Rath Yatra** or the chariot festival in Dhenkanal is a little over 100 years old. On the day of Rath Yatra, two chariots are made - one a big chariot and another a smaller one. In the big chariot sit the idol of Lord Jagannath and Suvadra which is carried from the premises of Sri Baldevjew temple while in the smaller one on which sit the idols of Lord Jagannath, Devi Subhadra and Lord Balabhadra is carried from the temple located inside the Dhenkanal Royal palace to the **Gundicha temple** at Baji chowk. But, surprisingly, in the big chariot the idol of Sri Baldev jew (Lord Balabhadra) is not carried as the idol's sculpture is, something which is **carved on stone**. The **Nabakalebar** (new body celebration) of Baldev jew is not done. Nabakalebar is a ritual by which the idols of the Lords are replaced by new ones.

But in the smaller chariot the trio of idols make a journey from the royal palace to the Gundicha temple.As per reports, in the year 1999, by the efforts of the then District Collector, women got a chance to pull the smaller chariot. Since then every year on Rath Yatra and Bahuda Jatra (the return journey), the smaller chariot is pulled by women. Pulling of the chariots is done amidst chanting of hymns, singing and dancing by women devotees.

The height of the big chariot is 46 ft and width 26 ft with 12 wheels and each wheel is 5 ft high. Similarly height of the small chariot is 34 ft and width 22 ft with 8 wheels and each wheel is 3 ft and 6 inches high. (Fig. 28)

Dhenkanal Science museum:

Located near the royal palace on a hill top. It exhibits the achievements of the human race in Science and Technology. The critical phenomena of all aspects of science from Anthropology to Zoology are presented and explained in a simple way. A useful place for young kids to learn basic science. It is an attention for the visitor who love to co-relate science with nature. A beautiful park surrounding the science museum also provides recreation for the visitors.

Jatan Nagar :

About 6 kms away from the town, on the the top of a small hill, stands a huge building called **Jatan Nagar** palace. The building crowns the bald hill and for miles around looks conspicuous and magnificent. It is a double-storeyed structure with about a hundred rooms. To store water, it is said, a tank was also excavated on the hill top. This building was constructed by forced labour during the Durbar administration. It stands as a ghostly monument of the past, and remains deserted and uncared for. The owner, a former prince of the ruling family named **Narasingh Pratap** was banished for certain misdeeds on his part during the war period. He had named the palace after his wife. He never returned to Dhenkanal. While living at Cuttack, he sold the doors and windows, and other fixtures of the palace. The bare walls now stand like a house of ghosts. (Fig. 26)

Nrusingh Sagar:

Near the Lord Baldev Jew temple there is a big tank called Nrusingh Sagar, dug by Raja Nrusingh Bhramarbar (1682-1705) in an area of 10 Acs It is also called ***Padma Puskarini*** (Lotus Tank) since this tank was the only place where lotus flowers bloom. In the middle of the tank a temple of **Kedareswar** was built by Raja **Dinabandhu Mahendra Bahadur.** This natural site was attracting birds from abroad. Later a *mutt* was built near the tank for pilgrims coming from outside. While digging inside the mutt to place the image of the Lord, surprisingly one ***Padmanav Salagram*** was discovered. (Fig. 30)

Gopalprasad:

A village situated in Colliery police-station of Talcher subdivision in the heart of the coal field area. It is 24 kms west of Talcher and is connected with it by a fair-weather road. Gopalprasad is known for its presiding deity God-

dess Hingula, revered and worshipped with great devotion by the people of the surrounding areas. The site of the worship of the deity extends over the area of the coal fields for two or five kms in the neighbourhood of the village. The actual manifestation of the deity consists of a jet of gas, issuing from the coal, which is ignited either by the priest or itself ignites on contact with the air. The worship of the Goddess takes place annually on the day previous to the full-moon day in the month of Chaitra (March-April) Sukla **Vishnu Damanak Chaturdasi** and continues for nine days. The Goddess Hingula, it is said, appears some days before this in the dream of her priest (Sebait) and indicates to him the exact spot of her manifestation. The *Sebait* then proceeds to the spot and finding the natural fire keeps the flame burning by adding coal till the appointed hour of worship arrives, when a large crowd of devotees gathers from all quarters and makes offerings of *ghee* (clarified butter), sugar, plantains, etc. The fair, in which about 10 to 15 thousand people congregate, continues for seven days. Besides this annual worship, **Hingula** is also worshipped as an idol throughout the year in a secluded spot near the village. (Fig. 31,32)

Ashok Khola :

An apt destination for picnickers. The place is situated about 10 kms from international headquarters of **Mahimagadi Joranda.** The natural stream and tourist-friendly climate have not yet been tapped to draw tourists.

Ganesh Khola:

It is one of the scenic spots of Dhenkanal district situated at about 4 kms from Dhenkanal town towards Karamul. The temple of **Ganesh** and the beauty of the nature makes the place enjoyable.

Hatatota Saheed memorial, Talcher:

There is Saheed memorial at Hatatota in Talcher where four people namely **Basudev Sahu** of village Danara, **Matia Sahu** of village Handidhua, **Rajan Ganda** of village Brahmanibahal, and **Krutartha Pradhan** of village Danar became martyrs on 9.8.1942 by machine gun attack from Aeroplane. A visit to this place and paying homage to the **Saheeds** is an honourable work. (Fig. 34)

Joranda:

A village situated in Gondia police-station of Dhenkanal Subdivision, 24 kms to the north-east of Dhenkanal town. From Kaimati on

Dhenkanal-Mandar Road, a branch road leads to Joranda. A new Railway Station, called Joranda Road has been constructed in between Rajathagarh and Garh-Dhenkanal Railway Stations. Joranda is well known for being the *Gadi* or religious seat of the *Mahima sect*. Joranda is, therefore, a place of pilgrimage for the adherents of **Mahima cult.** On *Magh Sukla Chaturdasi* day of 1876 Mahima Gosain died and in his burial place the **Sunya Mandir** (Samadhi) was built. The Samadhi of **Mahima Gosain,** the propounder of this cult, is to be seen here. The Samadhi, now a sacred spot, was enshrined originally in a temple of four cubit in height. From time to time the height of the temple was raised and at present it is a temple of 64 cubits (about 29 meters or 96 feet) height, a construction of the late twenties. Among other sacred buildings of the place, are the **Sunya Mandir, Dhunimandir** and **Gadi Mandir.** Besides. there are Dharmasalas for the use of pilgrims. The sacred temples .*Tungis* (sheds), Dharmasalas and other constructions are situated in one compact area comprising portions of three *Maujas* (villages), namely Natima, Joranda and Patana. As a rule, the **Sanyasis** of Mahima Culture are not to spend two consecutive nights in a single village and this probably led to extend the sacred precincts to three villages so that by moving from one quarter to another the rigour of the rule may be literally observed.

On Magh Sukla Chaturdasi day (full moon day in January-February) about 30 thousand pilgrims from far and near gather here in a big Mela (fair) which lasts for three days but the fair stays for a fortnight. The massive ***Jhada*** (showing light to the Mandir) is one of the main attractions. (Fig. 33,35, 36,37,39)

Kaliakata :

A small village in Chhendipada police-station situated north-west of Angul town. After covering 13 kms from Angul on Angul-Chhendipada road one has to go about 3 kms west to reach here. The village contains **pre-historic sites** discovered by **Valentine Bell** in 1876. A recent investigation has revealed that the sites are very important for study of **pre-historic antiquities.**

Khuludi:

Location 120 kms from Angul and 20 kms from Pallahara. The Malayagiri range of Pallahara sub-division in Angul district houses a

glittering **waterfall** near the village Khuludi, the fall making a spectacular jump from the hill top paying homage to **Lord Siva** on the foothill. This is an ideal site for group picnic.

Long back during the Durbar administration, a part of Dhenkanal ex-State north of river Brahmani was also treated as a subdivision with its headquarters at Baisinga five kms from Kamakhyanagar. For administrative convenience the headquarters was changed to **Murhi**, which was later named **Kamakhyanagar**. The old name of the village Murhi is still locally popular. After the merger, Kamakhyanagar of Dhenkanal State became a subdvision of the district.

At Tentulisinga 5 kms from this place, stands the temple of Rameswar *Siva* on the bank of river Ramiala. Here a big fair takes place on **Rasha Purnima** in November every year. (Fig. 29,38)

Kapilàs:

Set amidst nature's pristine beauty in the north-east corner of Dhenkanal, Kapilas temple is one of the revered Shaivaite shrines in the State. Some scholars say, it is the second Kailash of the Mahadev. Located on top of a lush green hillock, it is noted for the temples of **Narayan and Vishwanath** and is called the **Kailash of Odisha**. The Kapilas hill range consists of numerous peaks, *the* loftiest among which is called Kapilas (2,239 ft. or 682 M.). Below this peak is located the famed temple of Siva. In local belief, the hill is identified with Kailas, the famous abode of Lord Siva and hence the name of the place Kapilas (a corruption of Kailas).

The temple is situated on the slope of the peak at a height of 1,500 feet (457 M.). A zigzag motorable path (constructed by Raja Surapratap of Dhenkanal) leads upto the temple front from Deogan, which is 19 kms east of Dhenkanal on the road to Mandal. On this route, Kapilas is about 3 miles from Deogan, a greater portion of this route consists of Ghat road, with steep ascent and sudden hairpin bends. For pilgrims who go on foot, the convenient route is to follow another track from Deogan. After two miles on this track, the foot of the hill is reached. From here the ascent upto the Kapilas temple is steep but well-laid steps numbering about 1,300 make the journey much easier. The steps end just in front of the western gateway of the temple where the motorable road also ends.

The temple of **Chandrasekhar** or **Sikhareswar** is about 60ft in height with its face towards east and is standing on a narrow flat surface on the eastern slope of the hill. The main temple of Chandrasekhar has not much of decorative figures on its body, It has three usual *parswadevatas* : **Ganesh, Kartikeya and Parvati** on the outside of its southern, western and eastern walls respectively. The *parswadevatas* are very finely carved and are placed inside temple projections. Of them, Parvati is erroneously called by the Sevaks as Gangadevi. In front of the main temple are pillared constructions called Mohana and Bhogamandap, both of which are without walls and are of recent built. The roof consists of a **wooden structure** exquisitely carved and protected by iron sheets from sun and rains. The **Bhogamandap,** which is to the east of Mohana, is about 6 feet higher in level. On the western fringe of the Bhogamandap are placed a few Brishabha images, the donation of the devotees. The most prominent among them is one of black granite with an inscription on its pedestal. This inscription has not properly been deciphered but that has little bearing on the temple itself as the Brishabha is said to have been removed from **Bhimanagar** to this place. The original Brishabha of the temple is placed inside the Bhogamandap on a pillar. The deity inside the sanctum is a **Swayambhu Lingam.**

Near the Simhadwara, placed in a high Mandap, are the figures of Bhairab and Chamunda superbly carved out of black granite stone.

Regarding the authenticity of the temple of Chandrasekhar, there is conclusive evidence in the form of **inscription**. Preserved near the temple is a *Kalasa*, which once adorned the top of the temple. When or how it came down is not exactly known, but the stone *Kalasa* contains no bruise of any magnitude to indicate a fall from the top of the temple.

The body of the **Kalasa is full of inscriptions** in the so-called proto-Oriya characters. On it are incised three records all belonging to a single author, **Narasingha Dev**. The first record mentions the date of the **Sikhareswar temple** of Kailas as the 10th Anka. **Narasingha Dev** is mentioned in the second record as belonging to the line of **Anantavarman**. As there are four such Narasingha Devas in the Ganga line, it is difficult to conclusively identify him. But a statement in the beginning of the second record that the record

is made by Narasingha Dev under orders of **Lord Purushottama** (of Puri) suggests that he is Narasingha Dev III (1328-1352 A. D.) whose father Bhanu Dev II is the one to have dedicated the empire to Lord Jagannath. As such Narasingha Dev III may be logically taken as the builder. The date of construction is his 10th *Anka*, which fell in 1335-36 A .D. The second record of the Kalasa mentions donation of a village to Lord Sikhareswar. In the third record proof is available that Narasingha Dev donated a village to the Devalaka (Manager of temple affairs) of Kailas.

Chandrasekhar is endowed with extensive rent-free lands. The Sevakas, called **Chintapatris**, come from a **Sudra** stock like the Barus of Bhubaneswar and the Daitas of Puri. The daily ritual of deity is the same as that of Lingaraj of Bhubaneswar. Anthropomorphism is evident here as elsewhere in every ritual of the divinity. Yearly festivals are the same as those of Lingaraj. The most important festival is **Sivaratri** in the month of *Phalgun* (February-March). This festival attracts over 10,000 devotees to this place. On that day **Chandrasekhar** appears in a special dress called **Nagabharan**. On occasions like Dola, Chandan and Devabibha, the proxy (Chalantipratima) of Chandrasekhar is taken to **Balabhadra temple of Deogan**. The daily *Bhog* (offering,) of the deity consists of sweetmeats as well as cooked rice and curry.

The hill around the place has some caves which are also visited by pilgrims. Some of the caves are associated with Puranic stories that have great appeal to the pilgrims. **Padapadma Gumpha, Kendupania Gumpha** and **Sita Gumpha** are the names of some of these caves. Mahima Gosain spent 24 years (1838-1862) on these hills in meditation.

On the top of the Kapilas hill, about three quarters of a mile from the temple area, are some ruins of a fort belonging to medieval period. The dry moat around the flat top is distinguishable. It is called **Bilankagarh** but its history is not known. (Fig. 40,41)

Narayan temple of Kapilas :

Kapilas is the place where synthesis of Saivism and Vaisnavism are amply demonstrated. The Narayan temple at the hill of Kapilas has a beautiful black granite image of **Sri Narayan** where a stream flows down touching the holy feet of Narayan.

Jagannath Temple, Deogaon :

With the spread of Vaisnavism in Dhenkanal, Jagannath temples were built in different parts of the District. This Jagannath temple is located at Deogaon at the foot of Kapilas mountain. **Gajapati Prataprudra Deva** had built the temple. The gateway of this temple is higher than the temple itself. Every year the **Rathayatra** (Car festival) is organised by the temple management in collaboration with Debottor Department.

Deer park:

Picturesquely carved out of the deer park is a biological park where animals are kept in their natural habitat. A centrally located lake divides the zoo from the botanical garden, majestic deers, kingly bears, crawned pecocks, indian python, king Cobra etc. among the greatest attraction of the zoo. The exotic Botanical graden on the other side of the zoo preserves varieties of indigenous plants. Regular bus services are available to reach the place.

There is a lake with appealing beauty of aquatic flora and fauna in the Kapilas zoo park. Experience of boating and site- seeing is a source of pleasure. (Fig. 42)

Koshala:

A village in Chhendipada police-station of Angul subdivision. It is situated on the Chhendipada-Angul Road, 27 kms from Angul. The village is known for its shrine dedicated to Goddess **Ramachandi** who is believed to be possessed of great powers. It is believed that by worshipping Ramachandi, sterile women will obtain children, and it is a common sight to see women at this time crying and dancing in ecstasy; their ecstatic state is attributed to their being possessed by the Goddess. A *Mela* is held here on the full-moon day of Sravana (July-August) every year which is attended by about 10,000 persons belonging to Angul and neighboring subdivisions.

Koshala is famous for activities of **Prajamandal movement** in 1938. As the Raja of Talcher oppressed its subjects, 60 thousand people left Talcher state and took shelter at Koshla and Angul. This is called **mass exodus.**

Ramachandi Jatra at Koshala:

Koshala is famous for **Saktipitha.** Devotees from far and near visit the shrine throughout the year. On *Bhadra Krushna Pakshy, Dutiya* (2nd day of black fortnight of Bhadra) **famous**

Ramachandi Jatra festival takes place there. Some call this *Jatra* as **Koshla Jatra** or **Keduali Jatra.** It is a 4-day festival. In the temple, near the *Sakti* image there is another wooden image just like a **Dambaru** which is called **Khambeswari.** People worship Ramachandi and Khambeswari grants them boon. Near this site there is a deep- rooted *(Patal Vedi)* **Siva Linga** where people worship Lord **Siva.** (Fig. 42,48)

Kualo:

72 kms from Dhenkanal. A village situated in Parjang police-station of Kamakhyanagar Subdivision, about 8 kms east of Talcher town and three kms from Parjang. Kualo is an old village as known from its antiquities. The name is a corruption of Kodalaka, the headquarters of the Stambha or **Sulki kings** of the 9th century AD. Sulkis were Mandal Chiefs under the suzerainty of the **Bhaumakara kings** of Odisha. Kodalaka, being the headquarters of a fairly large-sized territory, was once a prosperous town. It lost its importance as soon as the Sulkis were ousted by the imperial power. The antiquities of the village now consists of half a dozen ruined temples and a number of old-time tanks. Although very little remains of the original splendour of the temples are seen, it is not difficult to surmise that the Sulkis like their contemporaries (the Bhanjas of Khiching) were famous builders of temples.

The ruins of the temples are all located in a compact area in the outskirts of the village. The loftiest and most impressive of them is that dedicated to **Lord Kanakeswar**. It occupies a central position with its face towards the east. To the back of **Kanakeswar temple** are temples, dedicated to **Baidyanath** and **Paschimeswar** and to the front of it are those dedicated to **Kapileswar** and **Balukeswar**. It is clear that the original plan consisted of these five temples. The four minor temples form four corners of a perfect rectangle, the chief temple of Kanakeswar being in the centre. Baidyanath and Paschimeswar temples face each other towards south and north. So is the case with the temples of Balukeswar and Kapileswar.

The Kanakeswar temple in its ruined form is about 80 feet in height, so in its original form it was not less than 100 feet high. Temples of **Balukeswar, Baidyanath, Paschimeswar** and **Kapileswar** are of uniform model and height. Their height would not be more than 25 feet In the area are also

situated three other Siva Lingas namely, **Baneswar, Swapneswar** and **Siddheswar.** Baneswar had a very small temple whose foundation wall only remains. Swapneswar and Siddheswar are placed in one single temple which once probably had a porch. The addition of these three temples to the five original Siva temples indicates the popularity of the worship of **Asta Sambhus** (eight forms of Siva).

The temples of this place, with the probable exception of the Swapneswar temple, had no porch in their front. Like the Satrughneswar group of temples at Bhubaneswar and the Bhingeswar temple at Bajrakot, the Graha slabs on the lintel of these temples represent only eight Grahas instead of nine. Ketu being excluded from the panel. The Kanakeswar temple has ornamental door-frames flanked by the figures of Ganga and Yamuna. These figures are fascinating in form and delicate in finish. As all the sides of the temple are covered by debris, the Parswadevatas and sculptures on the walls are not properly seen. A few yards to the front of this temple in a recently constructed Mandap is worshipped a deity called **Kanakadurga,**who is represented as **twelve-armed Mahisasuramardini.** The carving of **Kanaka Durga** is superb. Close to **Kanaka Durga** is a figure of Ganesh. It is most likely that Kanakadurga and **Ganesh** were once the **Parswadevatas** of Kanakeswar temple.

Inside the *Garbha* (sanctum) of Kanakeswar temple is a huge Lingam, carved out of a block of sand-stone. It has a height of about three feet above the Yoni, which itself is over two feet above the floor level. The Lingam is worshipped by a non-Brahmin priest, who also renders service to other Siva Lingas of the place. It is strange that Kanakeswar has no property. The priest has, in his possession, a small extent of land which are recorded in the name of **Swapneswar Ogera** (Ogera is an Odia word for *etcetera).* As Swapneswar is most likely a later divinity, it may be surmised that whatever property the original deity had, was lost with the overthrow of the Sulki kings. (Fig. 43,45,46)

Ramachandi at Nadhera:

It is 30 kms from Dhenkanal town and located in village Nadhera on the banks of river Brahmani. It is famous for **Makar festival.** The temple of **Goddess Durga** is believed to be built by the king of Bhoumkars. It is a famous picnic spot. The ruins of the capital

Bhimanagari are existing in the bank of river Brahmani. (Fig. 49)

Ladagada:

40 kms from Dhenkanal town, Ladagada is a place of religious importance. A piece of stone known as **Lord Siddheswar** is worshipped here with great reverence. The baniyan tree which gives shelter to the Lord is known as **Kalpabrukshya.**

Naganatheswar temple :

It is one of the ancient temples of Dhenkanal situated about 20 kms from Dhenkanal. According to **Dwadas Jotirling Strota**, this Linga is among the 12 **Jotirlingas** in India. Near this temple River Brahmani turns Northward. So she is regarded as holy as Ganga. (Fig. 50)

Sanakerang (historical site):

Sanakerang is located 13 kms from Angul. From Angul one has to go towards south west on Angul-Chhendipada road and then at Jarasingh to go by the left hand road to reach the site. In 1971 its villagers collected in large numbers, stone implements and copper bangles. Further the artifacts of archeology dug and collected stone implements belong to **Neolithic age**. Further exploration is being taken up here.

Purunagarh:

A village in Bantala police-station of Angul subdivision. It lies beside the road to Tikarpara at a distance of about 15 kms from Angul. Formerly, it was known as Angul and was the capital of the Rajas of Angul. The last ruler of Angul Raja Somanath Singh, a few years before his deposition in 1848, moved his headquarters to Krishnachakra, 16 kms from Purunagarh, which was then given its present name, meaning the old fort. When Angul came under the direct control of the British Government, Purunagarh was again made its headquarters; but as the site was found to be very unhealthy, Angul was made the headquarters. Purunagarh contains some temples, chief among which are those dedicated to **Jagannath** and **Madanmohan.** The deity Madanmohan is held in great esteem by people of the subdivision. (Fig. 32)

Purunagarh Jagannath Temple:

The temple was built in 1200 AD in the old town of Angul. Near this temple there are other temples, such as **Madan Mohan Mandir, Rani mandir, Somanatheswar mandir, Kalapat mandir** and **Swapneswar mandir.** (Fig. 53)

Rasol:

It is one of the principal villages in Hindol subdivision, situated on the old Cuttack-Sambalpur Road (Via Athgarh). It is also headquarters of a Police-station of the same name. Rasol was a resting place for travellers and a centre of trade. At present, bamboos and Sabai grass are collected here and sent to Titaghur Paper Mills. It is famous for **rock- cut -Vishnu image** which is a protected monument of A.S.I.

Nandinia cave shrine

Nandinia cave shrine, a major attraction for tourists, is located inside a jungle, 65 kms from the district headquarters and 5 kms from Hindol sub-divisional headquarters. At the cave shrine, on the foothills of three hills, idols of Lord Balabhadra, Lord Subhadra and Lord Jagannath are being worshipped since time immemorial.

Legend has it that Sabar king, Biswabasu used to worship the deities as the whole area was a part of his kingdom. The shrine is also close to river Mahanadi and one can reach the Nilamadhab temple at Kantilo in Nayagarh district by crossing the river.

Set amidst the tranquility of nature, one can find hundreds of birds of different species chirping in the area, while gentle breeze soothes the mind. A stream, in which water never dries up, (lows right under the cave shrine, into a large rock tank. However, the water in the tank is so cold that devotees fear touching it. (Fig. 51)

Ramial River :

The Ramial is the only perennial river of the district. It is a tributary of Brahmani. The crystal clear water and the scenic beauty surrounding it elevates it to be one of the prime picnic spots of Odisha.

Santri:

A village in Angul police-station situated at a distance of 13 kms. from Angul. It contain shrine of Goddess **Lohhi Thakurani,** where a large *Mela* is held annually on the full-moon day of Kartik (October-November). The fair, which lasts for two days, used to attract many people in former days. According to available account 10,000 to 12,000 people used to gather here during the first decade of the present century. Local tradition says that Goddess Lohhi was first worshipped by **Ramachandra.**

Saptasajya :

A place of scenic beauty situated at a distance of about 11 kms from Dhenkanal town in the south-western direction. According to legend, ***Pandavas*** spent some days of their ***Ajnatavasa*** in inviolable secrecy of these hills. The place, famous for the Saptarshi-Mandala and the statue of Raghunath, attracted general interest. A fair takes place in March every year on the day. The place is marked for large-scale banana plantations. Recently a temple of **Rama, Laxman** and **Sita** has been added. A small spring flowing closeby adds beauty to the spot. A herbal garden was established here in 2003-04 at a cost of Rs10 Lakhs under M.G.R. employment guarantee scheme. Around 150 herbs were planted in the garden on two-hectare land. Saptasajya has a chain of seven hills which augments the beauty of the place. (Fig. 47,55,57,58)

Sarang:

Located on the banks of Brahmani near the laid-back Sarang village under Parjang police limits in Dhenkanal, the serene spot is well-connected by both road and rail. The beautiful spot is just about 130 kms away from Bhubaneswar and approximately 65 kms away from the district headquarters. However, the best and easiest way to reach this beautiful location is from Angul, which is less than 30 kms from the site.

Picnickers can take taxis either from Angul or Talcher to get to the spot directly. If you prefer to go there by public transport you have to board a Parjang or Jajpur-bound bus either from Talcher or Angul, which plies on the route at regular intervals throughout the day, and get down at the square after Jatia Bridge. From there **Anant Sayan** is just a Kilometre's walk.

At village Anant Sayan, one will find the **Anantasayi,** idol of **Lord Vishnu** on the rocky beds of the Brahmani. Anantasayi Vishnu, literally means **sleeping on the serpent Shesha**. It is a large open air rock-cut idol of the Hindu God Vishnu and is located on the left bank of Brahmani. It is a protected monument and maintained by the Archaeological Survey of India, Bhubaneswar Circle.

The idol is carved out of sandstone. It has four arms. The top right hand holds a *Chakra*, the top left hand grasps a *Shankha*, a *Gada* and a symbolic lotus on the lower left hand. The hoods of the serpent Shesha (Ananta) cover the

head of Vishnu. The sculptor has imagined the river bank conceptually to represent the **Khirasagara** (cosmic ocean) from which Brahma created the world. The shrine is regularly visited by local people.

According to history, during 700 AD, King Ranstambh Dev ruled over 'Kodalaka Mandal', which consisted of 'Gadas'(forts) like Parjang, Palasuni, Sarang, Patarpada, Patharagarh, Vegia and Gada Palasuni among others and these Gadas were ruled by Mahasamanta Karada Rajas, under the supremacy of King Ranstambh Dev. It is during this period that Mahasamanta Karada Raja of Sarang sculpted the 22 ft idol of Lord Vishnu.

The idol of Lord Vishnu is the largest in Asia. It remained neglected for many centuries before it was taken over by the ASI during the fifties. Since then the ASI has maintained the shrine. Though the idol of Lord Vishnu has been slightly damaged due to the Brahmani changing its course from time to time, one can spend a lot of time enjoying the quiet and pious atmosphere.

The not-so-frequented place, however, came to limelight in the late seventies after former Odisha Governor Bhagwat Dayal Sarma offered prayers to the God on the occasion of **Kartik Purnami.** Since then,the **Anantras** programme of Lord Vishnu is celebrated every year on the occasion with religious fervour and fanfare. It is during this period that the place witnesses the maximum number of footfalls. Besides this, other festivals like **Rasa Purnima, Pana Sankranti, Makar Sankranti, Baul Amabasya** and other religious events are also celebrated.

At this point on the right bank of the Brahmani is the temple dedicated to **Paschimeswar,** in village Bhapur where there is a sitting image of **Dhyani Buddha,** built with several pieces of stone. Such images are commonly found at Udayagiri in Jajpur district. **Isaneswar Siva** temple is another temple here. (Fig. 54,56)

Satakosia wild life sanctuary:

This Sanctuary was established in 1976 in an area of 796 sq. kms and included 22- km long gorge from Sitalpani. In 2002 it got sanction as Mahanadi elephant project and in 2007 tiger conservation project. The Mahanadi cuts through hills passing through a valley 40 feet deep. The river bed of the gorge is very narrow and barely a half kilometre at places. The sanctuary

area is 746 sq km. Angul in the leftside and Nayagarh district on right side. The nearest town from Satkosia sanctuary is Angul situated at a distance of 58 kms The forest species of Satkosia sanctuary are Sal, Mahua, Kasi, Bahera, Patalgarud, rose wood, Sisu, Anla, Teak, Riasal and animals are elephants, Panthers, bear, *samber* and bisons wild dogs, wolf, spotted deer and tigers. Besides a number of species of reptiles are found. The sanctuary is also home to a wide variety of birds and reptiles such as the gharial, mugger, freshwater turtle and many poisonous as well as non-poisonous snakes etc. The Government has set up a **Gharial Research Centre** at Tikarapada, where hundreds of *muggers* have been successfully bred. There is an observatory from where one can have a spectacular view of the gorge and the mighty Mahanadi river. There are also tree-top *manchas* (platforms) to view the movement of animals at night.

Almost fifty percent of the springs in this region are cold springs which are next to hot springs. This very phenomenon is considered to be a miracle in nature rather serendipity. **Bhimadhara** and **Satidhara** are two well- known waterfalls of Satakosia. One side of **Satakosia** is **Panchadhara** hills and other side (Nayagarh) is **Manibhadra** and **Suna Kharia hills.** During winter the mercury falls to 5°c for which the tourists feel romantic. (Fig. 59,60,61,62,63,64)

Talcher :

Headquarters town of the subdivision of the same name about 64 kms from Dhenkanal. It is beautifully situated at the spot where river Brahmani takes a curve. Talcher is the terminus of a branch Railway line from the east coast line constructed in 1923. It is also connected by a road with Cuttack-Sambalpur Road (National Highway No. 42). Talcher was the headquarters of the ex-State of Talcher till its merger on the 1st January, 1948. The Rajas of Talcher took special fancy in beautification of the town. Its large and impressive gateways on many sides, plantation of trees along a road close to river Brahmani, and many good-looking buildings and temples are the result of their effort. The Raja's palace, with a fine Lions' gate in the front, overlooks the river. The town proper was walled on all sides but for want of space inside, the built-up area has extended even outside the boundary walls. An important work of

the ex-ruler was establishing a huge park, called **Rani-park**. This was intended to be a natural park of about 64 sq. kms (5 miles x 5 miles). The park is surrounded by walls on all sides and in the jungle inside are preserved wild animals and birds. Inside the park, roads were laid to facilitate observation of wild life at close quarters. Talcher assumed importance after the electricity project with power produced from coal and National fertilizer project at Bikrampur (10 kms away) were established. Summer is a very hot season here. (Fig. 67)

Talmul:

A village situated in Angul police-station and subdivision about 22.5kms from Angul. It is about 3 kms north of Mahidharpur which is on the Angul-Hindol Road. There is a temple here dedicated to Mahisasuramardini, a form of Goddess Durga. The temple, though not large in dimension, possesses some special features of architecture. It has a Mukhasala attached to its front which has a roof supported by pillars. The temple and the Mukhasala have been constructed on a raised platform which adds to the height of the temple. The old temple was built in 10th century AD. The copper grant of **Dharma Mahadevi** is the place mentioned as **Talamura.** The pillars are similar to those of the Chaulkunji at Khiching. The Parswadevatas and the deity of the temple are very life-like and are good specimens of plastic art. **Mahisasuramardini** is held in great awe by the local people. The village, which is one of the oldest in the district, consists of three portions-Garh Talmul, Sasan Talmul and Patana Talmul. Garh Talmul is the site of an old fort belonging to the Rajas of Angul. Only a few remains of moats of an old rampart are traceable here and there. Sasan Talmul is an old Brahmin settlement. Patana Talmuli, the commercial headquarters contains houses of petty traders, artisans, etc.

Tapovan:

Tapovan is one of the important spots of Mallimadharon. It is a part of Kapilas mountain range and is located 15 kms away from Dhenkanal. Here his Holiness **Mahima Gosain** adopted his first disciple Govinda Lal. Here *Akhanda Jyoti* temple has been built where a fire is burnt always. Here every year on **Kartik Suklapakha Dasami Tithi** ,a gathering of Mahima devotees is held. The place is important for eco-tourism. Abundance of medical plants

in natural habitat is its speciality.

Tikarpara and Satakosia Gorge:

A village in Purunakot police-station of Angul subdivision, famed for its natural beauty. It is on the left bank of the Mahanadi at the middle of what is locally called as **Satkosia** ***Ganda*** {the gorge extending 7 kosh (22.5 kms)}. The mighty river Mahanadi, before it emerges into the coastal plains, passes through a narrow gorge with mountains on either side at **Sitalpani.** The river-bed in the gorge is very narrow barely 200 mts at places. In the south of the river is a high range of hills and in the north are the mountainous part of Athmallik and Angul subdivisions. The gorge in-between is 22 kms long, and the river winds round magnificently wooded hills 1,500 to 2,500 feet in height, while crags and peaks of profound beauty overhang its narrow course. At Tikarpara, which is located about the middle of the gorge, the view of the surrounding landscape is best enjoyed. The place is ideal for tourists as well as for hunters.

Tikarpara is 58 kms from Angul on the road which branches off the Cuttack-Sambalpur Road at Tumuni 11 kms west of Angul. There is a Rest House maintained by the Forest Department. Gharial Crocodile Rearing Centre is an added attraction for tourists on left bank of Mahanadi at Tikarpada. (Fig. 65)

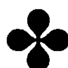
Anakoteswar :

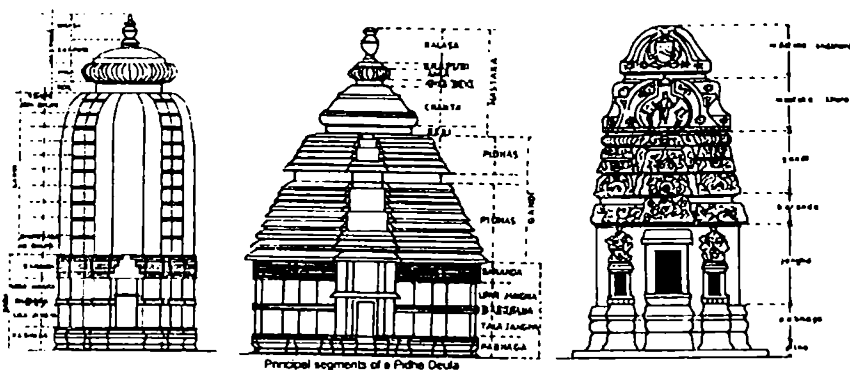
At Latadeipur there is a Siva temple dedicated to **Anakoteswar**. The significance of **Lingam** here is that it grooms in bright fortnight and reduces in black fortnight. (Fig. 70)

Other Siva Temples :

Sri Paschimeswar Temple is situated near Bhapur. It was constructed in the 7th Century A.D. by the Somavamsi kings. **Sri Daudeswar temple** is situated on the bank of river Brahmani. Siva Temple of Niji Garh, Hindol is situated in the Sub Divisional Headquarters of Hindol Sub Division. **Kapileswar Temple** is situated in village Hatuari (near Badasuanlo) on the Kamakhya Nagar-Bhuban road. **Kapileswar temple** is a monument of 12th century and is situated on an islet of Ramial river. The temple is situated in natural surrounding, On the islet houses a Siva temple as the presiding deity which is said to have sprung from the place naturally. **Sri Budheswar** temple is situated near Bhuban on

the bank of river Brahmani. It is related to the mythology that **Lord Kartikeya** after taking holy bath in the river had the *darshan* of Lord Siva. **Sri Bishwanatheswar** temple is situated in the village Mandukhura. **Sri Kamaleswar** temple is situated near Kamalanga on the bank of river Brahmani. (Fig. 66,73)



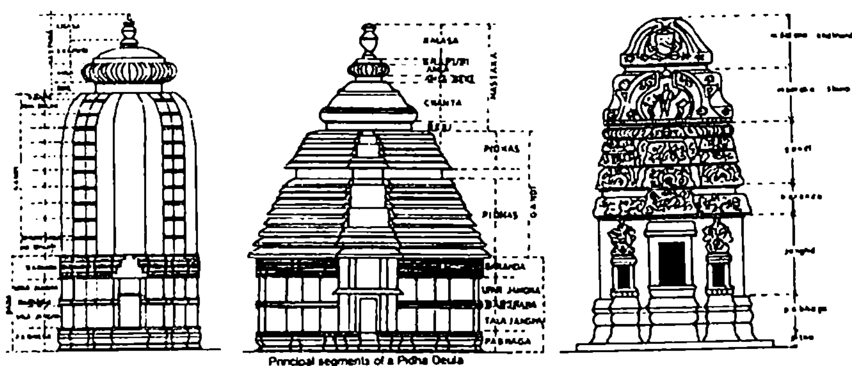


Principal segments of a Pidha Deula

A B C D

JHARKHAND
Chhota Nagra
JAGANNATHPUR
Hat Gamaria
RAIRANGAPUR
KUCHAIBURU
KOMARDUNGI
Kuldiha
NOAMUNDI
BARBIL
Bolani
Badampahar
Barigoda
Deojhar
CHAMPUA
MAJHGAN
Sama Manda
Talabandha
Bhadrasahi
Kondra
Rajo
Basudebpur
Gamtel
Joda
Barapada
Banshapani
Jashipur
Koriband
Bhorobhadarpur
Tiaspos
RAIKUAN
Khiching
Koida
Sanhundia
Bamoi
Konsala
Burda
Balibandh
Dhakoya
Paruwa
SUNDARGARH
Kutpali
Birkuan
Jhumpura
Burikapri
MAYURBHANJ
Rakma
Kodakora
Siribahal
Dhananjaipur
Palaspanga
Chemran
KARANJIA
Suadra
Ratung
San Nuagan
Raj Nagar
Dumurdiha
Badabil
Phuljhar
Banspada
Sahanpada
Telipara
Nuakol
Singpur
Kendumundi
Madrangajuri
Raibandh
Saraswatipara
Turmakam
Kumdih
Ichinda
Bovarsunda
PATNA
Golkund
Kumundi
KENDUJHARGARH
Badapal
Korongadihi
Raghunathpur
Erendei
Banbir
Bargora
Taranipokari
Bhimkund
INDIA
Champajor
Gandipura
Baliparda
Rangadih
Bayakumta
Bangaon
Dhenikukol
Kundapitha
Gonasika
Baipdipal
Kuldiha
Gobindapur
Panasapitsa
Santrapur
Pandubahani
Binjhobahal
Janghira
Potalo
Patmunda
Barhatipira
Pobhori
PALLAHARA
Shirlabahal
Haldipani
ANUGUL
Goda
Barkbaman
Burhabaman
GHATAGAON
Santoshpur
Satkosia
TELKOI
Gopalpur
Nandara
Hari Chandanpur
Baripal
Talpada
Tandur
Simhia
Kantalai
Sankoi
Ponga
Kamalang
Hatinocha
Korapara
Bhimkund
Bidyadharpur
Padang
Kantala
Bhagamunda
Sagarpala
Dhenkua
Sagida
Lambaloru
Palaspur
Gaunighosa
Salang
ANANDAPUR
Bimala
Podhauora
Kanjipai
Bangaon
HATADIHI
Nuagan
Rebna
Deogan
Ambo
Ranibada
Madarpur
Bapoda
Sankho
Samaloi
Daitari
Chandpur
Ramchandrapur
Gobindapur
BHADRAK
DHENKANAL
JAJAPUR
TALCHER
Jajapur
Scale





Principal segments of a Pidha Deula

Keonjhar District







Introduction:

The district lies between 2101' N, and 220' N latitude and 85011'E and 86022' E longitude. It is bounded on the north by the district of Singhbhum in Bihar, on the east by the district of Mayurbhanj and Balesore, on the south by districts of Cuttack and Dhenkanal and on the west by the districts of Dhenkanal and Sundargarh.

The whole of the district of Keonjhar was a princely state before its merger with Odisha. The early history of the State is not adequately known. It was most probably a part of the old Khijjinga territory with headquarters at Khijjinga Kota, identified with modern Khiching.

Age-old structures like the **Baladevjew temple, Rajnagar Matha, Sidha Jagannath temple**, king and queen's palace, the Collectorate, the DN High school building and the district headquarters hospital carry the remnants of the erstwhile princely

state of Keonjhar. These apart, places of mythological and historical importance like the ancient stone carvings at **Sitabinj** in Ghatagaon Block, Nanadanpur statue in Champua block, Jain and Buddhist monuments at Chakratirtha, Gadachandi Pitha in Hatadihi Block, ancient footprints near old Town in Keonjhar town, the remains of palaces at Jyotipur, Udayapur, Rajnagar, Keonjhar, Anandpur and other areas of Keonjhar district are lying forgotten and in urgent need of restoration.

For natural beauty Keonjhar is as varied as the whole of Odisha with waterfalls of varied sizes to roaring gorges with rolling boulders and rocks or varying hue which are rare elsewhere. Wild animals in the district have become rare now a days. Unfortunately many wild species are being killed indiscriminately. Almost 40 percent of the population of Keonjhar is made up of adivasi tribes. The two main tribes are the **Juangs** and the **Bhuyans.** The Juang tribe claims to be the most ancient tribe in the world. The Juangs are basically a forest tribe. The belief goes that many millions of years ago, they were born out of the earth on the Gonasika hills, where the river Baitarani has its source. Juangs are also called **patuas** or 'leaf-wearers' because at one time they wore only the leaves of trees. The Juangs have their own language, which is said to be a "Mundaric" language. They also have their own religion. Their main God is Dharam Debta, and their main Goddess is known as Basumata - the Earth Goddess. They also believe in spirits and ghosts.

Keonjhar has the distinction of containing one of the oldest rocks of the world covering an area of 100 sq. kms at **Asanpat.** The rock is **38,000 million years old**. It must have been there before peninsular India broke away from Antarctica and moved northward.

The principal peaks are **Gandhamardan** (1,060m.) about 10 km. from the headquarters with a wide ridge on the top. Then follow **Mankadnacha** (1,117 m.) on the Bonai border, **Gonasika** (978 m.), **Thakurani** (915 m.), Tomaka (785 m.), Bolat (554 m.), Khajaru (918 m.), Ranga (897 m.) Mahaparbat (716 m.), Khandadhar Parbat (915 m.), situated near the border of Bonai and Pal-lahara; and **Sitabinji** (670 m.) situated at a distance of 19 kms from Keonjhar garh in an easterly direction. Chakratirtha or Baula Parbat is situated at a distance of 16 kms

from Anandapur in north-easternly direction. The height of the highest cliff of this hill is 183 m.

Excluding Ratnagiri, Lalitagiri and Udayagiri, if there are any old Buddhism locations available in Odisha, then it is Keonjhar district. Baitarani river's riparian places such as Ramla, Patna, Jagannathpur, Sitabanjhi are full of relics of **Budhism and Jainsim**. Many rock ruins proving existence of Buddhism and Jainsim at Chakratirtha, Podasingidi, Baidakhia (Garhachandi) Siva temple of Balunkeswar are available. **Abalokiteswar** image is worshipped in **Kusaleswar temple** at Deogaon, proving its earlier existence of Budhism. In research it is found that there were many **Jain temples** in Boulamala hills of Anandapur Subdivision. Local people are worshipping these images as Hindu dieties. Village diety **Boulasuni** worshipped in village Katak is a bright example. The fact that one large image of Buddha is worshipped in **Balunkeswar temple** premises clears doubt that this area was dominated by Buddhism.

Historical **Kapilamuni Ashram** of Nandapur is established as a Buddhist site. Chakratirtha of Anandapur Subdivision is also regarded as a Jain site in those days. Researchers opine that Bishnupat image worshipped in village Ghuturgan is an image of Tara Devi of Buddha period. It is believed **Shantibhanja** Raja of Keonjhar was famous as one of the **eightyfour Siddhas known as Shantipa, Shantideva, Shantibhanja.** (Fig. 2,3)

Anandapur:

Situated on the left bank of Baitarani river is the headquarters of Anandapur subdivision . Across the river is the village Ghasipura by which passes the road leading from Jajpur Road to Keonjhar, the district headquarters.

Anandapur was once a very prosperous village. It was famous for the weaving of tassar cloth. Even now, there are a few families who prepare *kantia chadars* of good quality with traditional designs. It is also famous for woodwork. There are a few temples dedicated to **Dadhibaman, Anandeshwar, Uttareshwar, Jhadeshwar** and **Brahmani Devi Thakurani.** Of these temples, the temple dedicated to Dadhibaman, a form of Lord Jagannath, is important.

Asanpat :

Village Asanpat of Jhumpura

Block has come to limelight for its archaeological findings. An image containing 8-arm Goddess and old epigraphic record available from this place is now in State Museum. Beyond this, the **oldest sheet rock** covering an area of 100 sq. kilometre is said to be aged 38000 million years, many more equipments of pre-historic age also were discovered from this village. Other villages which are pregnant with past relics are Dhalipata, Nandapur, Sitabinjhi, Biragobindapura, Chakratirtha, Kushaleswar of Deogan, Bishnupata (Ghuturu), Mahaghata Laxmipada, Sidha Matha etc. (Fig. 1,4)

Gadachandi:

Near Anandapur there are Baula hills where the temple of **Gadachandi** is located. The deity is worshipped in a natural cave. Now the cave is changed to a temple. Many Jain and Buddha images are worshipped in the temple along with Gadachandi. It is a good picnic spot with natural surrounding with scenic beauty. There is a Dak-Banglow here to spend the night. (Fig. 9,8)

Badaghagara waterfall:

61 meters high, Badaghagara waterfall is situated in Keonjhar subdivision at a distance of 10 kms from Keonjhar town. It is a perennial waterfall and is a beautiful picnic spot. Accommodation is available at Keonjhar town. (Fig. 7,10)

Bidyadharpur:

Bidyadharpur is a village in Soso police station. It is the headquarters of **Salandi Barrage Division** instituted for the construction of Bidyadharpur barrage under Salandi Irrigation Project. It is a junction place where the roads leading to Boula mines in the north, Anandapur in the south, Bhadrak in the east and **Hadgarh Dam** in the north -west meet. The nearest rail-head is Bhadrak, at a distance of about 30 kms There is a **Siva temple** in the village. (Fig. 5)

Bhimakund:

River Baitarani while flowing in its course jumps into a natural george which is called **Bhimakund.** It is located at 85 kms from Keonjhar town at Dhenkikotpatna. The scenery is pleasant and creates a sense of fear. During Makar festival a good gathering is held here. This reservoir is two-storeyed which resulted into the formation of two waterfalls one above the other. It is told that, **Bhima,** the **second Pandava** had taken bath in this reservoir and hence it was named after him. (Fig. 6,11)

Chakratirtha:

12kms from Anandapur there is Baula hill. At the foot of the hill in village Taratara there is this tourist site **Chakratirtha.** In the past **Jain monks** were here. Further climbing the hill one will find **Akasganga waterfall** which discharges water from a big height. Many caves are found in the hills. During **Raja Sankranti** and **Makar Sankranti** a big gathering meets here. It is a good picnic spot. (Fig. 12)

Deokund:

It is a beautiful scenic spot amidst green forests with a picturesque waterfall. The hill top of **Goddess Ambika** is a special attraction of the place. (Fig. 13)

Kushaleswar temple, Deogan:

Deogan is a small village in Sainkula police station. It is 10 kms south of Anandapur by road which starts from Ghasipura on Jajpur-Keonjhar road. Situated on the left bank of river Kusei, a tributary of Baitarani, the village has a pleasant surrounding with topes of coconut trees.

Deogan is famous for its ancient 40' high temple of **Kushaleswar** facing east built in 11th century AD by **Jajati Keshari II** (1025-40) at the left bank of river Kusei. To protect the temple from erosion of river Kusei, **Raja Dhanurjaya Narayan Bhanja** constructed a stone rivetment at a cost of Rs.1.5 lakh in 1868 when the wage of labour was 3 paise per day. This stone rivetment is a monument which is the second of its kind in Odisha. The old temple is well built, the sculptures are beautiful. It has a decently designed Natya Mandap and smaller temple with deities. Prominent among them are **Parbati, Kartikeya, Ganesha Bhairab, Kapilesware Abalokitswar.** Here is a **Mukti mandap** in the temple premises just like Puri Jagannath temple.

On the occasion of **Sivaratri** a great *mela* is observed for 15 days and thousands of devotees gather. The *mela* lasts for 3 days. Here there is a fortyfive ft high **Buddhist image of Abalokiteswar** standing. What attracts visitors most are *pipala trees* in the temple complex. The leaves of these trees are shaped like a **cow's ear** and hence called **Gokarnika.** There is also an ancient stepped well and devotees prefer to carry its water. The scholars say that Kusaleswar was an important Buddhist spot. The ancient Siva temple of Kusaleswar is a state-protected monument. (Fig. 14,16,52)

Dhakotha :

In between Ghatagaon and Ghasipur on NH No. 215 there is village Dhakotha famous for craft and sculpture on chalk stone *(khadi pathara)*. About 300 artisans are busy in this profession and the products sent to all places over India and abroad. They do sculpture on different Hindu deities such as Siva-Parbati, Ganesha, Krishna, Kartikeya, Laxmi, Saraswati etc. Big stone blocks are cut and then chiselled after pencil marking on the stone surface. These artisans have brought glory to the district and the State. (Fig. 5,18)

Dhenkikote:

Dhenkikote is a small village in Ghatagaon police station, situated on the Jajpur-Keonjhar road. It is 30.4kms south- east of Keonjhar. A road from this village proceeds towards Patana on the Baitarani. Another 9.6 km.-long road goes southwards to **Nilakantheshwar.** Nilakantheshwar (Siva) temple is situated at the place on the top of a hill (1,806 feet or 550.4688 metres in height) and an annual fair is held here in the month of January. This Makar festival is called **Barahatipur Makar mela** and it continues for 15 days. One has to climb 152 steps to reach the temple. Before reaching the temple there is a cave. Before seeing the **Nilakantheswar**, people cross the narrow path of the cave. **Mahasivaratri** and **Makar mela** are two important festivals of the deity. The village has an inspection bungalow. (Fig. 7,19)

Fakirpur:

Fakirpur is a big village situated on the left bank of river Baitarani about 4.8 kms east of Anandapur on Anandapur-Bhadrak road. It comes under the jurisdiction of the Anandapur Notified Area Council. The village is famous for making varieties of **earthen pots** and **weaving of tassar cloths**. The temple of **Balunkeshwar** is situated in this village

Ghatagaon:

The presiding deity for all Tantra and Shakti shrines in Odisha, mother Tarini represents the female embodiment of power. She is worshipped at the Maa Tarini temple in Ghatagaon, a town of Keonjhar district. Amidst dense forest of Sal trees, the temple is visited by thousands of daily visitors seeking the blessings of the Goddess. It is a small village in Ghatagaon police station situated on the Jajpur-Keonjhar road, 44.8 kms. south-east of Keonjhar. Ghatagaon's de-

ity **Tarini** is highly revered by the people of Keonjhar. Tarini has no temple and her priests are of a **Sudra caste called Dhuria.** Her figure of stone placed under a tree lacks anthropomorphism. A few traditions concerning her divine powers are current. Near her are preserved other stone images, one *big* and a few small ones, representing an Adivasi, who once upon a time, killed a gigantic snake and recovered his two sons from the stomach of the monster who had devoured them. Local Adivasis pay respect to this hero for his unusual prowess, a clear evidence of hero-worship. Offering of coconuts to the deity is a common practice, especially among the wayfarers. Even devotees from distant places send coconuts to the deity by buses which are invariably delivered at the shrine. **Chaiti mela** of the Goddess takes place seven days prior to **Bisuv Sankranti.** It is observed since 1937. During these seven days the deity is dressed as **Suna Vesha.** A cultural festival is held for seven days at Ghatagaon with melody, *Pala* and *Prabachan* (spiritual discourse).

There is an interesting lore revolving around Goddess Tarini and how she came to be worshipped in the dense forest area of Odisha. Century ago, **Purosottam Dev** the then king of Odisha, pleased with his Commander **Gobinda Bhanja** wanted to gift him something as he had helped him avenge his insult and get back princess **Padmavati** from **Kanchi.** Gobinda Bhanja wanted the king to fetch Goddess Tarini from Kanchi in Andhra Pradesh. The king readily agreed and told him to seek the deity's permission before doing so. Gobinda Bhanja fervently prayed before the Goddess and she agreed to accompany him on one condition. She said that she would follow him but he should never look back to check on her. Gobinda agreed. All through their journey from Kanchi via Puri to Keonjhar he was able to hear the hooves of her horse. However, on the outskirts of Keonjhar, Gobinda could not hear the sound of hooves. Afraid that Mother had probably stayed back he looked back. Immediately the Mother turned herself into a stone. Gobinda cried and fell. But Mother did not budge and said that she be worshipped in the jungle.

People from within and outside the State come here and offer the Goddess her **favourite Bhog coconut.** About 7 kms to the north-east of Ghatagaon is the temple of **Sanishwar** where an annual fair is

held in February-March. On **Tuesday** in between Ratha Yatra day i.e. Ashada Sukla Ditiya and Bahuda devotees observe **Tarini Brata** for the welfare of their family members. (Fig. 20,21,22)

Gadagadi waterfall:

There is a 200 ft high waterfall near the village **Balanipasi** in Harichandanpur Block called **Gadagadi waterfall.** Water is falling from a height of zoost on a sheet rock on the ground. When Sun's rays fall on the water body, a specturm is created attracting human eyes. Five kms from this waterfall there is a **Siva temple at Dhonbeni** where there is a good gathering in **Makar festival.** (Fig. 24)

Gundichaghai waterfall:

It is 10 kms from Ghatagaon and 65 kms from Keonjhar. There is a small and high waterfall called Gundichaghagi. Some pavilians are built from where one can enjoy the scenery of the waterfall. (Fig. 23)

Gonasika:

The hill Gonasika (height 3,219 feet) is situated whence flows the sacred Baitarani. The river is so named, it is said because of its source resembling a cow's nose (Go-cow and Nasika-nose). It is about 45 km. from Keonjhar town, the district headquarters, and connected by an all-weather motorable road.

In addition to Baitarani, another nine fountains were there from **Gonasika.** They are almost dead. The names of fountains are **Jhiripani, Dholakatta, Jamunapani, Kandara Ranimunda, Kiadalaka, Thelajharana, Karatakata, Kainjhari, Champajharan.**

Gonasika dominates the mountainous landscape for kilometres around, and is the source of innumerable mountain streams including the Baitarani, the Machkandana and the Kanjhari. The Baitarani takes its rise from the southern· face of the hill at a height of about 3,100 feet and flows for a short distance as a petty rivulet. Afterwards for about half a kilometre the stream flows underground and is not visible from outside. The Baitarani is known here by the name *guptaganga* or the **Gupta Baitarani.** Near the foot of the hill a pond called **Brahmakunda** has been made to store the stream water for bathing purposes. The place is considered highly sacred and a bath here is believed to bring religious merit. The pond is said to have been constructed by **Lakshmi Narayan**

Bhanja (1654-1688 A. D.), then ruler of the ex-State of Keonjhar whose name finds mention in a short inscription.

The story of the *origin* of the Baitarani finds mention in some religious texts. It is narrated therein that Brahma, while performing a Yagnya at Jajpur (Jajpur district), wanted Ganga (the Ganges) to visit the spot. Ganga wanted to know the time and place of the ceremony. Brahma told her that it can be known from the sound of the drums. Thereafter Ganga heard the sound of beating of drums made by the Juangs as an accompaniment to their dance and mistook it for the sound of drums of the Yagnya. She thus appear at Gonasika, the land of the Juangs. Brahma, on *coming* to know of Ganga's descent hurried up to Gonasika. There he set up a Siva Linga, **Brahmeshwar**, and led Ganga to Jajpur. Ganga, in her new course, came to be known as Baitarani. The deity Brahmeshwar, whose temple is said to have been constructed by king Lakshmi Narayan Bhanja, is visited by many. In the temple premises, **Balabhadra, Subhadra, Jagannath** and **Laxmi** are worshipped. Also **Kartik, Ganesh** and **Parbati** are worshipped. The small-sized temple *is* about 4.8 kms away from Guptaganga.

On the occasion of the **Baruni Jatra** many people from different places of the district and the neighbouring districts visit Gonasika for a holy dip. The villages **Gonasika, Guptaganga** and **Baitarani** are named after the sacred spots in the course of river Baitarani. There are two tanks out of which one is for temple use and the other for visitors. (Fig. 25,26, 27,28)

Hadagarh wildlife sanctuary:

Hadagarh sanctuary in the district of Keonjhar and Mayurbhanj is close to Hadagarh reservoir of Salandi dam. The area is rich in mixed deciduous forests and wildlife which includes tiger, leopard, fishing cat, jungle cat, hyena, elephant, langur, pangolin, a variety of birds and reptiles. The Baula hill range lying on the east and west of Salandi river, the valley occupied by the reservoir and its catchment are the main features.

Hadagad water resorvior:

On the way to **Gadachandi** from Anandapur one will find this reservoir after going 35 kms on the road. A dam is built on river Salandi connecting two hills. During winter migratory birds come to this reservoir. It is a good picnic spot. There are boats to enjoy water sports.

Handi Bhanga waterfall:

Located in village Handibhanga of Bahalada G.P, this picnic spot is regarded as **secret picnic spot** since it is out of sight of tourists. One has to go to Kalimati located on Keonjhar-Palasapunga road via Nayagarh then after 10 kms on a rough road, one can find the secret waterfall. A hilly stream which is flowing from Sundargarh district reaches Kaliapahad of Handibhanga village and then jumps down to 300 ft creating a charming waterfall. Natural scenery, lush green forest with a multitude of hills increases the richness of the waterfall during day time sunlight. One cann't reach the ground due to wild growth of trees and vegetation. Finally the waterfall water reaches river Baitarani at Nayagarh. (Fig. 40)

Jhadeswar temple :

It is famous for an old **Siva temple** on the bank of river Baitarani near Ghasipura. In the month of March famous **Baruni Jatra** is held here.

Shailang Hills, A Spiritual Refuge:

Nothing heals better than nature. The Shailang hills, barely a couple of kms from Ghasipura bus stand in Keonjhar district, is a must visit tourist destination-one that transports a visitor to the depths of spiritual life.

Its resolute rocks, trees and chirping of birds are enough to soothe the mind and heart. The stock of the place rose after some saints took shelter in the caves atop the hills. Hordes of people in the locality also made a beeline to the mutt there to seek blessings from the sages. The serene environment of the mutt, situated at a height of 150 ft frees the mind from all anxieties. Although keeping detached from the mundane in pursuit of supreme truth seems an arduous task to achieve, the saints have left their home and hearth to come here in pursuit of truth. One has to climb 28 steps to reach the hilltop shrine.

It is told that Ekadasi Rudra Shrine Narattom Das, eldest saint of Baya Tapoban came here in May 1970. There was nothing here that we see today, like the temples. Only a cave and a few rocks exist. Baya Baba whose idol is worshipped at the nearby temple was the first to come here 100-odd years ago. According to him, the Almighty is omnipresent. When asked whether he can be found through 'laboratory tests', he won-

dered how one can ever hope to find Him in the material world.

Baba Ishwar Chandra Das who joined the mutt in 1969 said, "When Baya Baba came here it was a dense forest with huge rocks. It was also home to wild animals like tigers, elephants, bears and snakes. The presence of Baya Baba was noticed only when some traditional hunters saw a whirl of smoke emanating from the cave. Inside the cave it was all dark. They called some residents of Shailang who later prepared a torch (made of fire wood) and entered the cave only to discover the Baba undertaking a Yangya".

The spot was subsequently cleared of wild shrubs and a path was laid out to reach the cave. It was declared 'Siddhi Peetha' then. The spot draws a large number of tourists between August and October when nature is in full bloom. Hundreds of people visit it during Anant Brat and Doal Purnima when Yangyas are performed. Basanti Durga Puja is another occasion perfect for visiting the shrine.

This apart, the presence of Lord Jagannath's idol occasions celebrations throughout the year. A little stream that flows down-hill dries up during summer. But this does not deter people from organising vegetarian feasts down the mutt.

Khandadhar Waterfall :

It is located 60 kms from Keonjhar town in Khandadhar hills in dense forest of village Taramakanta of about 152 mts height amidst lush green forests. It is a good picnic spot. This waterfall is called **smoking waterfall** because of the smoke-like appearance created by the sprays of the plunging. (Fig. 29)

Kundeswar Temple:

3 kms towards south from Salapada on Panikoili-Keonjhar road there is **Kundeswar temple.** The deities are kept 10ft below the ground level in a tank. Recently a temple has been built by the side of the tank and **Ganesh, Umamahesh, Sati Savitri** are worshipped as side deities. A big festival is held here on *Makar Sankranti.*

Kesari Kunda:

It is great *punya* to have a dip *(Buda)* on *Makar Sankranti* in Kesarikunda of river Baitarani near Keonjhar and Mayurbhanj border because the people believe that married women would beget children by this dip. In this fair, people of cowherd community se-

lect their would- be son-in-law and daughter-in-law. (Fig. 30)

Keonjhar:

Keonjhar is the headquarters of the district as well as the sub-divisional headquarters of the Keonjhar subdivision. The National Highway No. 6 passes through the town linking Karanjia in Mayurbhanj district and Pal-lahara in Dhenkanal district. It is 114 kms on road from Jajpur Road, its rail-head, to which it is connected by regular bus service. There are also bus services from Keonjhar to all the subdivisional headquarters and other important places in the district as well as to the State Capital.

The town situated below a hill range named **Indrachhatra** consists of two parts, viz; the old town area and the new township called **Mochibandh** and **Waliganj** containing the Collectorate, district offices, official residences, schools, colleges, the royal palace, etc. The palace constructed during the last part of the ninteenth century in place of an old Kutcha building has the appearance of a fort with an encircling moat and gates. It is situated just at the foot of the hill range. The old town area is the populous part of the town with a few good buildings, a number of tanks, some temples and a busy market. The temple of **Baladev** consisting of a 135 feet (41·1480 metres) high sanctum and its frontal porch (Jagamohan) is embellished with reliefs and sculptures. Inside the sanctum are worshipped **Baladev, Subhadra** and **Jagannath.** The images of Subhadra and Jagannath, it is said, were obtained by king Gobinda Bhanja (1480-1534 A. D.) from Puri. Gobinda Bhanja placed the images in an old temple of the deity Dadhibaman. His great grandson Lakshmi Narayan Bhanja (1654-1688 A.D.) shifted Dadhibaman to Rajanagar and built the present temple. He brought the image of Baladev from Bancho and consecrated it alongwith the already existing image of Subhadra and Jagannath inside the new temple. The rituals of Baladev are the same as observed in the Jagannath temple at Puri. Car festival is observed with pomp and attracts thousands of visitors. Baladev's *gundicha badi* temple is at a distance from the main temple. In front of it is the **Panchavakra** temple, a combination of five temples, enshrining five *sivalingas*. Its builder king Nrusingha Narayan Bhanja (1727-1737 A.D.), it is told, consecrated the five *Lingas* named after five Brahmins killed by him with a view to atone for his sin. Among other

deities of Keonjhar are **Dandadevi,** the family Goddess of the ex-Rulers and **Ram** and **Lakshman** placed inside the premises of the Baladev temple. (Fig. 31,32,33,35)

Pati Bhagaban:

Devotees always go to the temple to worship God, but in a role reversal God goes on the doorstep of devotees to get worshipped on **pre-Panasankranti day**. This unique festival ends on Panasankranti day. The God is called Pati Bhagaban. Pati literally means a mat made of Bamboo. Pictures of different deities, animals and ghosts are depicted on the mat which is worshipped as Bhagaban (God). Thus, the name Pati Bhagaban. Devotees from different villages go in a procession holding 'Pati Bhagban' after taking permission of Sri Baladevjew. They visit different villages amidst beating of drums. The devotees in the villages wait till late night near their houses to receive the God, who is worshipped with coconuts and bananas. In some areas, devotees sacrifice cocks to appease deities and ghosts.

It is told that it is a very old tradition. The Pati-Bhagaban from different villages unite at Sri Baladevjew temple in the evening. They meet Goddess **Chanchkhai or Charchika,** the God of ghosts, in the night. Then they return to their respective villages in a procession touching on the doorsteps of villagers.

Sidhamatha:

At the outskirt of Keonjhar town there is a village called Sidhamatha. Lone **Sri Sidha (Jagannath)** is the main deity of the Sanctum. There is also a **Kali temple** facing south and the deity is called **Sidha Kali** with ten-hands. Another important temple is **Sidha Mahavir.** The height of the **Sidha Jagannath temple** is 60 ft. Near the deity inside the Sanctorum the representative God **Sri Krishna** made of *Asthadhatu* is there. Here Jagannath is regarded as an **Avatar** of **Raghunath.** No car festival nor any custume *(Vesha)* takes place. In front of the temple there is **Garuda Pillar** and near it there is small temple of Sidha Mahavir.

Throughout the year many *pujas* and rituals are observed for the deities. From a walking distance from Sidhamatha, a natural fountain can be seen. Here is a Siva temple dedicated to **Dhabaleswar.**

Sidhakali:

The **Kali Puja** at the 800-year old Sidhakali temple of

Siddhamatha village in Old Keonjhar town attracts a number of devotees. Situated at the foot of Gandhamardan hills surrounded by forests, the temple offers an ambience that suits the mystery and eeriness that one associates with Goddess Kali.

Devotees from far and near, come here and pray to the Goddess for fulfilment of their desire. It is said, Siddha Matha was a place for practising **Tantra**. Legend has it that kings used to visit the temple before setting out on hunting expeditions. The lower part of the idol, which looks like a skeleton and made of granite stone, is embedded in the ground. The idol has ten hands, nine of which carry a weapon each, and the tenth carries the head of a man. Siva is worshipped here as **Mahakal** or **Kaleswar.**

According to myths, once a **saint had chained the idol** to prevent it from moving out of the temple and also protect people from the fury of the Goddess. Since then, the idol is chained to the walls of the temple. Even to this day, devotees fear to enter the temple and some of them offer *puja* through a window which is kept open round the year.

Murga:

70 kms from Keonjhar town. Murga is situated in Joda Block in Barbil Tahsil. The place is famous for **Murga Mahadev** temple (a Siva temple) situated at the foot of the Thakurani hill. The place is surrounded by thick forests and flowering plants. Near the temple is a perennial stream of a waterfall. It is a nice picnic spot. Visitors come to this place in large numbers from the surrounding areas especially on the festive days of **Makar Sankranti** and **Sivaratri.** One stream which comes from Thakurani forest behaves like a waterfall near the temple. (Fig. 34,38)

Podasingidi:

Podasingidi is a tiny village in Soso police station area and is situated about 19.2 kms east of Anandapur along the road towards Kaptipada in Mayurbhanj district. It contains some interesting remains of Jain images and temples. Images of **Jain-Tirthankaras,** made of gravel stone, chlorite and sandstone are found scattered over the place in a badly damaged state, some of them being half-buried in the ground. A few of them are of life-size. A ***matruka* image** inside the stump of a Kochila

(nuxvomica) tree is locally worshipped as **Ramachandi.** Close to the ruins of a temple are a number of images including one of **Rishava,** the first of the **Jain Tirthankaras,** seated on a lotus-shaped pedestal. Engraved on the image is a short Brahmi inscription. Near-by is a small hill range called **Baula,** the top of which is approached by a flight of stone and brick steps. Near the hill top, in a building there is an image of a Jain Tirthankara. This place is known as **Yogichhatra** since a big rock shaped like an umbrella exists here. Near Podasingidi is also a long wall built of stone and brick now completely in ruins. Near a spring is an image **Parshwanath,** the 23rd Tirthankara, locally worshipped as **Dwarchandi. Chakratirtha** is the name of an ancient tank where many people bathe on the day of **Rajasankranti.** Here was also recovered a five feet high stone pillar, formed of stone pieces clamped together by iron clamps. Inside the pillar was an iron-pot of the shape of a chaldron. By the side of museum there is the temple of **Ramachandi.** The deity is made of black chlorite of 5 ft high. On the top of the hill there is a cave and water tank.

Puruna Bandhagoda:

Purunabandhagoda is a village in Sainkula police station of Anandapur subdivision. It is connected with pucca roads from Barapada and Ramachandrapur. The **village was razed to the ground** on the **16th April, 1978** by a **devastating tornado** which passed over it. The Government have reconstructed the village at a considerable cost.

Kanjipani:

It is 30 kms from Keonjhar and a scenic spot. In winter the temperature comes down to 0°c and it is supposed that ice falls there. The beautiful landscaping, lush green forests and wildlife of the spot are very much impressive. For accomodation a PWD I.B. is here.

Patahar & Chandangiri Cave:

In village Garagadabahal of Badapalas GP of Keonjhar district there is a hill called **Chandangiri** and a complex of a number of caves. On the top of the **Patahara hill** there is Patahara cave which is the longest one. Till now no one has reached its end. On the side of Patahara cave there is Chandangiri hill containing more than 500 caves. A scenic waterfall from Patahara hill is discharging its water to the

river Musali. The waterfall has created 2 tanks while falling in two stages called **Badakunda** and **Sanakunda.** But local people call it **Deba Kunda.** (Fig. 36)

Rajanagar:

Rajanagar is a village on the Baitarani in the north- east of Keonjhar with which it is connected by 35.4 kms long road. The village has a pleasant look and its climate is said to be healthy. **Raghunath *math*** and a temple dedicated to **Baladev** are located here. The ruined palace of the *Raja* is here.

Sanaghagara waterfall:

31 mtrs high Sanaghagara waterfall is situated in Keonjhar subdivision at a distance of 5 kms from Keonjhar town. It is a perennial waterfall and a picnic spot. Water from a height of 100 ft falls in different levels. Tourists visit this spot from October to March. (Fig. 37,39)

Shrine at Sidha Gumpha:

'Sidha Gumpha' at Padhiary Palli under Hatadihi block in Keonjhar district is a known tourist spot. The place is revered as ascetic **Siddha Narayan Baba** who is believed to have spent several days here in deep meditation. Visitors from across the State visit the holy caves seeking peace of mind and spiritual bliss.

According to folklore, the Siddha Baba had wielded spiritual powers by invoking God in a cave for years and became popular for his ability to rescue persons in distress in a miraculous way. He used to stay inside the cave without ventilators and would live on milk brought by villagers and offer it to God.

According to folklore, the Baba died in 1930 inside the cave and the entrance was closed automatically. It was so tightly sealed that none till today dared break it open. Interestingly, the rock lid of the cave is believed to resonate when tapped.

Makara Sankranti coinciding with January 14 as per Hindu Almanac is the occasion when people from all over the State make a beeline to visit the hilltop shrine of **Siddha Baba** where the saint had spent his life in meditation.

Janjhari Dam:

Janjhari dam site has taken an important place in tourist map. Near the Chandapasi crossing this comes on NH-215 from Ghatagaon to Keonjhar. The 1-km- long earthen dam is constructed connecting two hills. At the rear site of the dam there are two channels and in between exists a **good park** to enjoy. There are two temples **Nilakantheswar** and **Raghunatheswar** on two sides of the

dam. It is good picnic site. On the upstream of the dam there are two Bungalows to accomodate tourists. (Fig. 42)

Sitabinji:

Sltabinji is a small village by the side of rivulet **Sitanai** in Ghatagan police station and is famous for tempera-painting, a unique specimen in Odisha. It is situated a few kilometers south of Keonjhar-Anandapur road, about 32 kms from Keonjhar and 22 5 kms from Dhenkikote.

Two huge boulders called **Ravanachhaya;** one resting on the other, form a rock shelter providing sun shade, and on its ceiling is the ancient painting depicting a royal procession of artistic excellence can be seen. The painting is now much faded. The painting depicts the procession of a king riding an elephant preceded by four foot-soldiers, a horse- man and a dancing-girl followed by a lady attendant. The subject-matter of the painting has not been properly identified. This painting further bears on it a short painted inscription in characters of the eastern variety of the modern alphabets of the 4th century BC. recording the name of **Maharaja Shri Disa Bhanja** who is supposed to be a local king of Buddhistic faith. Disa Bhanja is not known to history from any other source. The painting may have been executed at the instance of Disa Bhanja who might have himself been depicted therein.

To the further south is a cave with a *Linga* inside. The local people associate the cave with **Sita** and her sons, **Lava and Kusa.** The inscribed boulders are also connected with many stories and traditions. The name **Sitabinji** may have originated from Sita of Ramayan now worshipped in the cave or from the name of the rivulet flowing close by which is also called Sita. Legend goes that Sita gave birth to Lava and Kusha here. If a barren lady visits this cave during **Raja Sankranti,** she will **beget a child,** as the local belief goes. (Fig. 41,43,44,45,46,49)

Gothani Parva in Diwali :-

The row of lights on Diwali has a different connotation for the Kumudi community of Keonjhar, Mayurbhanj and Sundargarh districts. Here, the festival is observed as 'Go Bandana' or **'Gothani Parva'.** Since this "Parab" (festival) is a big festival, it is also called **Hati Leken Parab** (as big as elephant).

The three-day ritual begins with the worshipping of cows and cowsheds. Locals bring their cattle to the gothani, a common place in

the village, and smear their head with vermillion.

On the second day, they worship an egg, considering it to be centre of the universe, at the middle of the gothani. Birds are sacrificed to appease the local deities and protect crop and cattle from different diseases on the occasion.

The villagers then let their cattle through the spot and the cow which tramples the egg is considered lucky. The cow is garlanded and taken in a procession accompanied by beating of drums. The villagers then converge at the owner's house who treats them with a delicious lunch. The concluding day again witnesses a colourful procession of cattle taken round the village. Special dishes and cakes are prepared in every home during these three days. It is a traditional festival of the community and linked to agriculture. On these three days, the cattle get complete rest and offered delicious food. (Fig. 48)

Hunda Dandapat :

The village Hunda is very important from historical point of view. Once the *Paiks* of this village were very brave and daredevil. There was one Paik chief called Pindak Majhi who was very brave and famous. Now his statue is erected in front of the **Dadhibaman** temple. In Dadhibaman Jew temple images of **Balavadra, Subhadra and Jagannath** are worshipped since **Raja Pratap Balabhadra Bhanja's (1762-1797) time.**

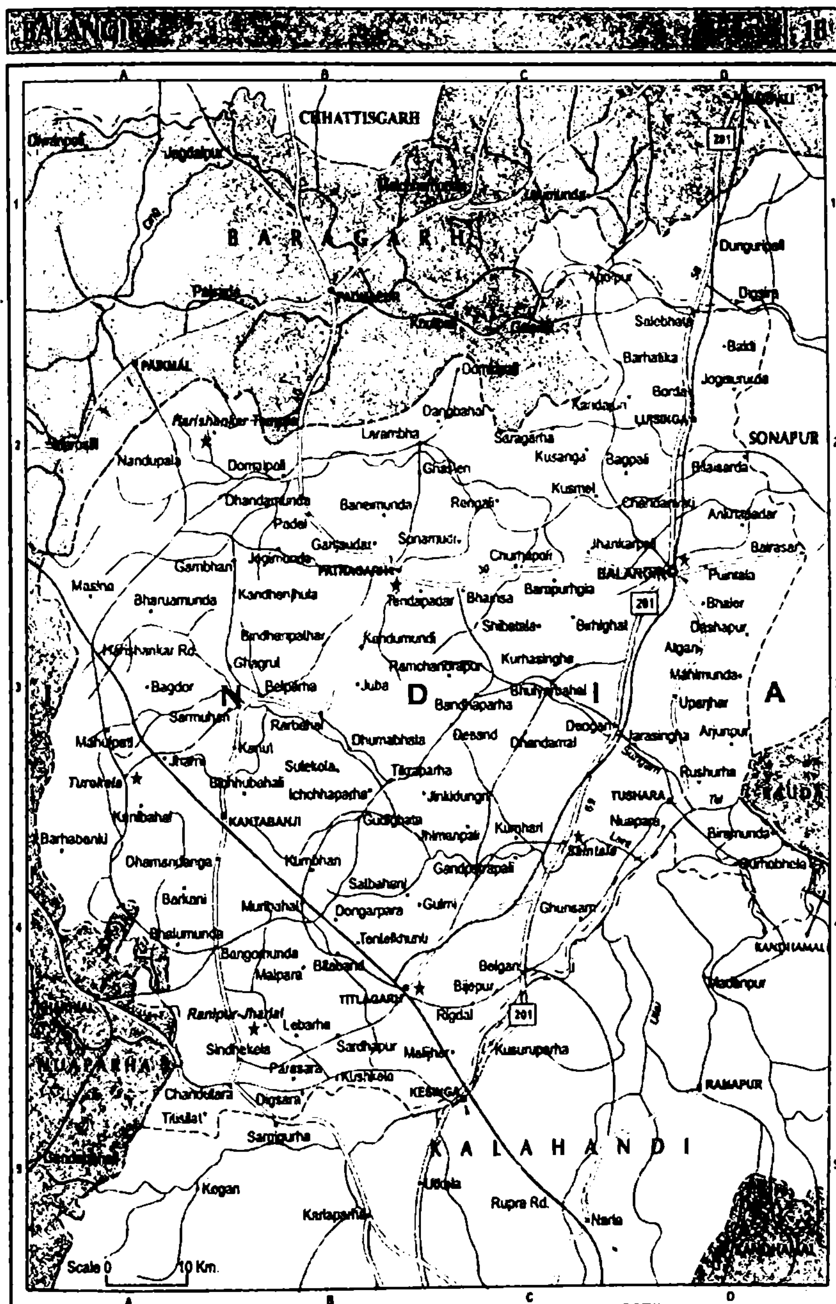
Village Hunda is located in a scenic site with **Kulabira mountain** at the back. In this mountain there is sanctum of **Goddess Kuteisuni** and the **rivulet Kuteisuni** has orginated here. (Fig. 50)

Balada Sova Jatra (Cattle procession) :

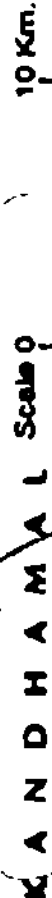
Next to Bhuban of Dhenkanal, **Balada Sova Jatra** takes place at Baliapal near Ghasipura.

On the night of Dussera, the bullocks, well- decorated with appropriate materials travel the village streets in a procession. Before procession, **Maa Mangala**, the village deity is worshipped in the morning. The procession ends with declaration of prize to the first three toppers taking into consideration, the quality of decoration and managment. It is a tradition since long. This reminds the trading habits of the past by help of bullocks when there was no road. (Fig. 47)





BALANGIR
CHHATTISGARH
B A R A G A R H
SONAPUR
BALANGIR
Dungurpali
Saintala
Deogaon
Titlagarh
KANTABANJI
PATNAGARH
TUSHARA
Bangomunda
Muribahal
Kesinga
K A L A H A N D I
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10 Km.

Bolangir District

(Undivided)

- **Bolangir**
- **Sonepur**





Introduction:

The ex-feudatory states of Patna and Sonepur comprised the district of Bolangir on 1st November 1949 being named after the headquarters town of Bolangir. According to tradition, Bolangir was established by Balaram Deo, the brother of Narasing Dev, the 12th Raja of Patana.

Among old monuments of the district, mention may be made about temple at **Harishankar, 64-Jogini temple, Someswar group of temples,** and the Vaisnabite brick temple at **Ranipur Jharial, Kosaleswar temple at Baidyanath** etc.

The district is covered by many hill streams and is interspersed with evergreen woodlands, the shelter of bisons and Sambars. It is nature's cradle for the Kutia Konds, Bhinjals and Gonds. The district is famous through centuries for the Bhulial and Kostas, master- craftsmen who made ex-

cellent motifs on cotton and tasar fabrics.

Baidyanath (Koshaleswar):

Baidyanath is a small village in Sonepur police-station well-known for its old-time temples and other relics. It is picturesquely situated on the left bank of Tel river and is only three kms south-west of the Sonepur-Bolangir Road from which an approach road leads to the village. Lord Kosaleswara (Siva) for whom the village is famous, is now being worshipped in a modern temple of little archaeological interest. It is apparent that this modern temple was constructed after the fall of a previous shrine which originally contained the 'Lingam'. Nothing now remains of the Vimana of the old temple but its Mohana (Porch) is still standing in a precarious condition. The Mohana contains some fine specimens of medieval art. Stories from epics are beautifully carved on the walls of the Mohana. Tradition assigns the building of this temple to **Ananga Bhimadeva** but on the ground of sculptural likeness with the temples of Sirpur its origin may be assigned to about 10th century A. D. The temple of Kosaleswar is now managed by the Commissioner of Endowments, Odisha. Of the various Saivite festivals observed here, *Sivaratri* is the most important. Not far from the *Kosaleswar temple* bordering on the bank of river Tel is another temple dedicated to ***Mahakaleswar Siva***. During *Durbar* administration, a stone embankment was constructed on river to protect the temple from being eroded, but the embankment itself is gradually being washed away. The temple now leans towards Tel and may collapse into its bed any moment. Its walls contain some carvings of geometrical designs. This temple was originally without any opening. A few years back, a door was added to it and one Lingam installed inside it. The presiding deity of the village is ***Kshetrapala Thakurani.*** (Fig. 1,2)

Belpara:

A village with a police-station, on the Patnagarh-Kanatabanji Road 24 kms south-east of Patnagarh. It is a meeting place of various roads. From here different roads lead to Turekela, Kantabanji, Deogaon, Patnagarh, and Khaprakhol. Situated on the north bank of the river Lanth the village consists mainly of Bhulia (weaver) population. Its Goddess ***Barabhai Lanth*** is widely revered and worshipped.

Binka:

A big village situated on the right bank of the river Mahanadi. It is connected by roads with Sonepur (36 kms) Rampur (20 kms) and Dungripali (35 kms). The name Binka is derived from *Binitapura* which was a prosperous town in Eastern India in early times.

Binitapura was for some time the Headquarters of the Somavamsi rulers of South Kosala early in the 10th century A. D. In fact, Binka and its neighbourhood contain till today some interesting relics of the *Somavamsi period*. About a mile to the south of the village are located the ruins of the *Tarapurgada-a medieval fort*. The fort had wide and deep moats on three sides and on the east the river Mahanadi which was a perennial source of water-supply to the moats. The presiding deity of the fort was *Tara*, a *Buddhist Goddess*, who is still being worshipped in the midst of the ruins of the fort. The village has a few temples, notable among which are those of Goddess ***Narayani*** **and God *Dadhibamana*.** In the month of **Aswin, Solapuja** is celebrated in the temple of Narayani. Durgastami is the most important occasion here. Binka is famous for its bell-metal industry. The Tussar cloth weaving of the place has an old reputation. (Fig. 3,5,6)

Kansaripada

Kansaripada is famous for the temple of Lord **Braja Bihari.** Festivals of Lord Dhadhibaman and Krushnaleela are observed here

Kapileswar Temple:

The Kapileswar temple is situated at Charada, 4 kms from Binka and 35 kms from Sonepur. Legend says that King Anangabhima II (1211-1238 AD) who conquered western Odisha from the hands of the Kalachuris of Ratnapur, once suffered from an incurable disease resulting from the sins of killing some Brahmin Generals and prayed Lord Jagannath to be cured. He was directed in a dream to construct some Siva temples in every *Yojana* to get his sins washed away. At that time the Kapileswar temple was built. Of course, the legend is not supported by any historical evidence. However, the **Kapileswar temple** seems to be built after the **Kosaleswar** temple of Baidyanath from architectural style. A big fair is held every year on the occasion of **Sivaratri.** (Fig. 7)

Charada:

A village 5 kms to the west of Binka in Binka police-station. It is noted for the beautiful temple of *Kapileswara Siva* built on an elevated spot. It was probably constructed by Ananga Bhima Deva II (1211- 1238 A. D.) who wrested western Odisha from the hands of the Kalachuris of Ratnapur. *Big Melas* are held here on the occasion of Sivaratri and on days of *solar* and *lunar eclipses* when thousands of pilgrims congregate to take bath in the ***Papakhaya* Ghat** of the Mahanadi lying at a distance of 4kms (See Papakhaya Ghat) Charada is also noted for the ***Hanu festival***, also called **Kalas Jatra** which is held on the **10th day of the bright fortnight of Kartik**. The *presiding* deity of the village is the Goddess ***Charadei*** whose image is probably as old as the 5th or 6th century A. D.

Kalasi Jatra of Charada:

On **Kartik Sukla Pakhya Dasami day** famous *Kalasi Jatra* is held here before **Lord Kapileswar.**

As per tradition, the local deities (*devis*) of nearby villages gather and go in a procession to a pond located at the back of Kapileswar temple. Water is brought from the pond and puja (worship) is done in Kalasi temple. Then the *Kalesi* dances vehemently since *Devi* enters in him as the legend goes.

Charada is famous for **Siva-Sakta Pitha.** (Fig. 8)

Biramaharajpur:

It is the headquarters of a Tahsil. It was established by Maharaja Biramitrodaya Singh (1902-J 938) of ex-Sonepur State and was named after him. The place formerly known as *Chakabar* was a part of the village Chakabar. It was an un-inhabited piece of land when Maharaja Biramitradoya built there a Cutchery, a Dak Bungalow and a Hospital. It very soon developed as a place of administrative importance. Commanding the area of the ex-State lying to the north of the Mahanadi, Birmaharajpur is approachable from Sonepur, the district headquarters only during dry season. During rains. the entire Tahsil is cut off from the rest of the district and the Collector as well as other district officers prefer to visit the area through Sambalpur with which it is now connected by an all-weather road. There is a High School at Birmaharajpur and a weekly market(*Hat)* is held here on every Wednesday. The *Hat* is noted for live-stock and cereals.

The place is also important for the ***Harihara Bheta*** festival which takes place on *Falgun Purnima* day.

Barapahad Goddess:

In village Kudopali of Khaliapali Grampanchayat there a is hill called Barapahad where Goddess of this name is there. On **Chaitra Sukla Trayodasi and Chaturdasi day** famous Barapahad *Mela* is held. The local people before eating any vegetables of their land, first offer to the Goddess. On the left and right of the Goddess the deities of **Maa Mauli** and **Grama Devata** are worshipped. (Fig. 9)

Bolangir :

Located 327 kms away from Bhubaneswar. Bolangir is the district headquarters of Bolangir district. Prior to independence it was a feudaory State called Patana. In 1872 the capital of Patana State shifted to the new town of Bolangir from Patanagad when the State was under Court of Wards from 1871 to 1893. Old Bolangir town is now known as Junadihi.

In the new town of Bolangir there are many buildings such as: Palace of royal family, temple of *Gopal jew* built by Rani Amrut Kumar, *Pratap Sagar* dug by Ranee of Raja Surpratap, a new palace called *Badal Mahal*, temple of *Samaleswari*, temple of Lord *Nrusingh*, George Literacy Club etc. The last ruling chief **Maharaja Rajendra Narayan Singh Deo** has added more beauty to the town by laying a beautiful park called **Rajendra park.** (Fig. 10,12)

Sulia Yatra :

On **2nd Tuesday of the month of Pausa** thousands of animals and birds are sacrificed in Khairaguda village of Deogoan Block. Other villages who also do the same in **Sulia Yatra** in the name of tradition are Badakhala, Sanakhala, Nuakhala. This is an age old tradition of the tribals celebrated mostly by Kondha tribe of western Odisha.

This year i.e. 1913 in a bid to stop the gruesome practice the police had promulgated prohibitory orders in Badakhala, Sanakhala and Nuakhala in Khairaguda and Kumuria police station under Deogoan Block of the district. In Sanakhala in Kumuria village, tribals armed with traditional weapons came in a procession and breached the police cordon to offer animals at the altar of the Goddess. (Fig. 13,14,16)

Giri Gobardhan Math:

Four kilometers from

Bolangir on Bolangir-Sonepur road there lies Giri Gobardhan Math on the top a hill. **Radhakrishna temple** and **Hanuman temple** are built there. On the foothill there are caves, Radha Kunda, Shyma kunda, Samadhi Pitha of Gobinda Gopal Das, and a *Math* (monastery).

Champamal:

A small village situated close to Birmaharajpur. It is noted for cottage industries like wood-carving and painting. The painters belong to carpenter caste locally called Maharana and they prepare ***Ganjpa cards*** meant for an indigenous game. The cards arc painted with great skill and care and exhibit the traditional folk painting of western Odisha. Another cottage industry of the village is *carving of brass* and *silver -cut images*.

Champamal is famous for the temple of *Champeswara* Siva ,where a big *Mela* is held on the occasion of ***Sivaratri* festival.** A local tradition states that Lord Champeswara is no other than Lord ***Rameswara*** of Sonepur town. It is said that one Champa Hota who was the Birtia of the village Champamal was a great devotee of Siva. He and his wife Champa Hotani were going to Sonepur daily, a distance of 20kms to worship *Rameswara Siva* whose temple is located at the confluence of river Mahanadi and Tel. On one rainy day they could not cross the river Mahanadi which was in high flood, and as they were not to return home without offering worship to **Lord Rameswara,** they spent the night on the flooded bank of the river. Rameswara was highly pleased at the unflinching devotion of **Champa Hota** and his wife. Appearing in their dream that night, He directed them to go back to their village to find him there in the midst of *Gila* bushes in the form of *Swayambhu Linga*. Hota and Hotani returned to the village singing hymns of Siva and found the *Swayambhu Linga* inside Sakti near *Gila* bushes where a black cow was then feeding her sportive calf. Champa Hota built the temple for the Lord and dedicated the village to His honour. The temple exhibits the workmanship of 17th century A. D. Two pieces of roughly hewn sandstones representing Champa Hota and Champa Hotani are placed on northern and southern sides of the *temple* respectively and the worshippers of *Champeswara* Siva pay due homage to them till today. As per findings of Prof. **Nabin Kumar Sahu** the temple was built in 17th Century. Within the temple premises

Mukhasala, *Natamandap*, *Bhog Mandap* are existing.

Chudapali:

A village on the Balangir-Patnagarh Road in Bolangir police-station. It is 24 kms to the west of Bolangir. The importance of the place is its *Ashram Schoo*l for education of tribal students. The *Adivasi Seva Mandal* a local organisation for uplift of tribals, have converted it to a High School.

Dhandamunda:

A village in Khaprakhol police-station situated on the Patnagarh-Harisankar Road. It is about 10kms north-east of Khaprakhol and 12 kms south-east of Harisankar. On every *Nrusimha Chatrudasi* (fourteenth day of the bright fortnight of Baisakh) day, when a large fair is held at Harisankar, pilgrims, all their way, witness here a festival called *Harihara Bheta.*

Dharpagad:

A village in Saintala police-station about 16kms **south-west** of Saintala. It is an old village inhabited mostly by Dal Khonds, whose chief was formerly exercising the power of Zamindar. The Chiefship of the place was subsequently usurped by a Chauhan family coming from Sambalpur. The last Khond chief named Balaram Majhi and his wife Hira Majhiani are being worshipped till today by the Chauhans of the place. These Chauhans are popularly known as the *'Pipal talia Chauhans'* as their ancestors who first settled in this village built their residence under a Pipal tree. The villagers point out an old pipal tree that commemorates the settlement of the Chauhan family in the village. There is a big tank called ***Dasmati Sagar*** covering an area of 119 acres with stone embankment and bathing ghats. The villagers believe the tank to be the habitat of some water nymph and as such very sacred. The bank of the tank is studded with shrines dedicated to ***Chandi, Duarsuni. Samalai. Pataneswari. Siva*** and ***Vishnu***, all of whom are worshipped by non-Brahmins. There are some Brahmin settlers in the village who have come from Sonepur during the early part of the present century, The *Jagannath* temple inside the village is managed by the Brahmins.

Ghusramunda:

A small village in Loisinga police-station inhabited mostly by the people of oilman caste who are the followers of the ***Kumbhi patia*** *sect*. An *annual Mela* of this sect

is held here on *Magha Purnima* day where thousands of people assemble to see the worship of Alekh.

Harisankar :

81 kms from Bolangir. A place of pilgrimage on the southern slope of the Gandhamardan hills, which stand along Bolangir-Sambalpur border. It is located in Khaprakhol police station and is approachable by a road from Khaprakhol which is well-connected by roads with Patnagarh in the east and Lathor on the Raipur-Vizianagram railway in the south. The Railway Station at Lathor bears the name Harisankar Road. Harisankar is 50kms from the Harisankar Road Railway Station.

The unique feature of this place is the giant, slippery stone slab which is bestowed by nature to make bathing highly enjoyable for people of all ages.

The **Gandhamardan hills** extend over several kilometers in east-west direction. On the northern side of the hill range inside Sambalpur district is situated the famous Nrusimhanath temple. On its southern slope almost at the foot of the hills is Harisankar. Harisankar and Nrusimhanath are linked by a difficult path across densely wooded mountainous tract. The track about 16 kms in length, is rarely traversed except by pilgrims on the Nrusimha Chaturdasi day who consider a journey on the route to and from Harisankar most sacred.

Harisankar has the additional charm of being a place of uncommon natural beauty with a high range of hills, a background forest-clad surroundings. some perennial springs and successive waterfalls. The Rulers of ex-Patna State within whose domain Harisankar was, had been utilising the place as a summer resort. Indeed in the hot summer when Bolangir records over 118°F temperature one finds here a moderately cool day.

A perennial brook trickles down the slope of the hills and at one point forms a fine little waterfall called ***Papanasini*** (the destroyer of sin). The fall does not attain any great height and the pressure at its bottom is just sufficient for a pleasurable bath which is considered sacred. A natural pool capable of storing 3 to 4 feet of water is formed here by a hollow in the huge granite bed. Thė surplus water rolls down the bed which descends like a flight of steps. Near the pool is a figure of *dancing Ganesh.*

The main temple of Harisankar dedicated to Siva, stands down- stream beside the flow. The traditional belief regarding construction of this temple is as follows. Once an old man belonging to Kondh tribe while digging out some roots in that spot, came across a stone and a spring oozing out underneath the stone. That night he saw in his dream Lord Siva's presence at the place, where he found the stone. The Kondh narrated his experience before the Ruler Ramai Deo who himself had a similar dream. A temple was thereafter built there to enshrine Siva. King Ramai is the founder of the Chauhan family of Patnagarh in the 14th century A.D. According to another account, the temple was built by Rani Durlabha Devi, the queen of Vaijal Deo (1480-1510) a descendant of Ramai and the builder of the temple of Nrushimhanath. From all appearances, the temple of Harisankar is not older than 15th century A. D. Close to the main temple of Harisankar there are two small temples-one dedicated to *Bhairavi*, a form of *Sakti* of *Lord Siva* and the other to *Lord Jagannath*. Inside the *Bhairavi* temple there is a stone image containing a small inscription in *proto Odia script*.

The name Harisankar signifies synthesis of the cults of Vaishnavism (of Vishnu Hari) and Saivism (of Siva Sankar). The same tendency is met at Gandharadi, Sarankul and Bhubaneswar and its origin may be traced as far back as 6th-7th century A D. A sculpture preserved here depicts the famous epic story of Ganga's descent to earth from *Vishnu's feet to Siva's* matted hair. Ganga here is the remover of human sufferings and the story that Vishnu and Siva co-operated to bring her to the earth is indication of a synthesis which resulted in the **Harihara** or Vishnu-Siva cult. Every year 3-day *Harisankar Mela* is observed here. Bringing water from ***Papanasini*** fountain and pouring on the deity before other rituals, is a must.

Harisankar is visited by pilgrims mainly on two occasions. As usual, *Sivaratri* attracts a fair gathering. But the most crowded festival here is on ***Nrusingha*** Chaturdasi day (the fourteenth day in the bright fortnight of Baisakha) when thousands of devotees from far and near collect here. The day is also observed at Nrusimhanath Mela where a greater number of people gather for religious merits. Many pilgrims consider it their duty to visit both the sacred spots on the

same day and cross over the hills on foot. Also *Kartik Purnima*, *Ramanavami*, *Janmastami* are observed here.

Gandhamardan hills contain 4000 medicinal plants out of which 125 varieties are treated to be rare. Nearly 32 fountains have come from the hill out of which **Papanasini** is one where the tourists get pleasure in getting bath. To attract the visitors there is a ***deer park*** here.

In the temple campus *Maa Bhairabi* is worshipped. *Dadhibaman*, *Goangabataran*, *Parswanath*, *dancing Ganeswar* are kept as **Parswa Debatas.** (Fig. 17,18,19,20)

Harihara jora:

Harihar Jore is a picnic spot. A small dam is constructed at a distance 30 kms from Biramaharajpur at Hariharjora river. An artificial lake has been created by connecting 2 hills by a bund. Dense forest, green hills, and vast water bodies invites the tourists to come for picnics.

Jai Mahadev (where a stream deluges on Lord Siva):

The spot where Jai Mahadev displays himself (**Swayambhu**) beneath the flow of a perennial stream is 6 kms from Harisankar. The devotees drop **Bel** leaves and flowers on the gushiing **hill.** Picturesque surrounding casts charm and placidity on solemn presence of the Lord. Moreover, a number of Siva Lingas are ferreted out at the site which were probably earlier adored by ascetics. This fact points to the antiquity of the site which perhaps was a hub of religious activities. (Fig. 22)

Jogisarada:

25 kms from Bolangir. A village in Loisinga police-station, 6 kms from Loisinga. It is noted for the temple of *Jogeswar Siva*. Close to the temple there is a beautiful tank called *Deulabandha*. The temple and the Bandha were the works of former *Zamindars* of Loisinga, ***Jogeswar* Siva** is widely renowned not only in Bolangir district but also in the neighbouring district of Sambalpur and devotees come here in large number, to practise penance by fasting days together and lying prostrate on the floor of the temple with the hope of getting boons. (Fig. 24)

Jarasindha:

The village is approachable from Tusra. It is notable for **Patakhanda Jatra** which is held during Dussera festival. It was a Khorposhdari Estate created by

Ramachandra Singh Deo (1765-1820).

Khamar Vaisnavite Monastery :

It is 10 kms from Birmaharasapur. The Vaisnavite Monastery at Khamar village is an attractive place for the devotees. Built in 1907, the shrine is located in a beautiful surrounding. Goddess ***Radha*** and Lord ***Krishna*** are enshrined in the sanctum of the temple. It is important to note here that the devotional song **Hare Ram Hare Krishna** is recited always. This place is known as the ***Brindaban of Eastern India***. The shrine draws large crowd on the day of ***Govardhan puja*** in the month of Kartik.

Khaliapali:

A village in Binka police-station known for the *Gadi of Bhima Bhoi*.. Bhima Bhoi, a religious preacher of the *Khumbhipatia* order settled there in 1877 and caused the construction of this Math which grew in size with passage of time. He **died on Falgoon Krushna Chaturdasi** (Sivaratri day) in 1895 and this day is also observed by the devotees. His followers made Khaliapali their principal religious seat and a few temples sprang up. The followers of Bhima Bhoi observe the *Magh Sukla Chaturdasi* festival with great pomp here, whereas at *Joranda* Magh *Sukla Saptami* is observed. Jatasingh, 7 kms from *Biramaharajapur* is the birth place of *Bhima Bhoi*. (Fig. 25,27)

Kotsamlai :

A village in Birmaharajpur police-station notable for the hill caves nearabout it. A big cave-about 15 feet wide is known by the name **Ranikhol** and the hill is called **Trikuta or Chhalia.** According to tradition when Raktabahu, the Yabana general invaded Puri, the images of Jagannath, Balabhadra and Subhadra were removed to this cave.Sometime after that Yayati Kesari defeated and drove out the Yabanas from Odisha and rescued the images of the deities to get them installed in the temple of Puri. This cave also offered shelter to Raja Pruthvi Singh Deo of Sonepur and his family in 1799 when the Maratha General Nanasaheb invaded Sonepur and subsequently took Pruthvi Singh as captive. This place is also called ***Patali Jagannath*** and deserves special mention of **Jagannath cult.** (Fig. 26,28,29,31)

Mursing:

Mursing, 25kms from Bolangir (5kms from Deogaon IB)

is a rustic village of aborigins, yet accommodates magnificent images of Jagannath Cult, made of neem tree. The village derives its name from **Narasingh**, the fourth incarnation of Lord Vishnu who is believed to have killed a demon named **Mura** who prayed the God to be remembered in association with the name of the Lord Narasingha. Though the village is yet to erect a proportionally big and decent temple for the deities, there is no let up in the rituals of these Vaishanavite idols at par with those of Puri. (Fig. 32)

Narayanpur:

Narayanpur of Subarnapur district is famous for ***Singhabahini Jatra*** of *Gonda Tribal* community. In this village there are 60 families. They observe this festival for three days although other *Gonda community* observe for 10 days from *Panchami* Tithi of Pausa to full- moon day. This festival is also called ***Kanda Deo Jatra*** or *Badadeo Jatra*. Out of these seven Deos such as Gudal *Guma*, *Ghumal*, *Singhabahini*, *Birabancha*, *Ghanachakra*, *Sadarmuni*, and *Shri Mahasaya Basuki*, the Gonds of this village worship *Sinhabahini*. During festival people keep ***Purna Kalas*** (water pot) on the frontage of their houses. When the Goddess is in procession in front of their houses they feel, it is a blessing for welfare of their family.

During this festival the **Gondas** look for **grooms** and **brides** for their children. (Fig. 50)

Goddess Kusangai:

Village Kusang is under Loisinga Block. One has to go 20 kms from Bolangir on Bolangir - Chandanbhati road and then 17 kms on Loisinga- Jharapada road to reach village Kusanga where Goddess ***Kusangai*** is worshipped. A new temple was built in 1937 replacing the old one. In the temple site there are many archaeological remains. Here *Sivaratri*, *Giri Gobardhan, Jhulan, Bali Trutiya, Kalipuja*, *Pausa Purnima* and *Dolapurnima* festivals are observed with pomp. In the month of Chaitra from black- moon day to 10th day (Dasami) the Goddess is worshipped in addition to festival of *Dussera*. (Fig. 33,34,37)

Papakhaya Ghat:

About 3 kms to the south of Binka is located the famous *Papakshaya Ghat* of the Mahanadi. It is said that the Ganga King Ananga Bhima Deva once suffered from an incurable disease resulting from the sins of killing

some Brahmin generals. He was directed in a dream to take a dip in the river Mahanadi near *Binitapam* (modern Binka) to get his sins washed away. Accordingly he had a ceremonial bath in the Mahanadi at the specified place and got rid of his sins as well as the disease. Since then, that particular Ghat on the Mahanadi is popularly known as the ***Papakhaya Ghat*** or ***Papanasini Ghat***. The traditional belief has a historical basis which requires careful study. The Brahmins killed by Ananga Bhima Deva were very likely the generals of the Kalachuris against whom the Gangas fought a long-drawn war to get possession of Sambalpur-Sonepur region. The ***Chateswara temple* inscription** refers to this war which was fought on the banks of river Bhima, on the skirts of the Vindya hills and on the sea-shore. A severe battle very likely took place near Binitapura where the Kalachuris suffered great reverses. The Gangas subsequently became victorious and Sambalpur-Sonepur tract was annexed to the empire of Ananga Bhima Deva (1211 A.D.-1238 A.D.). It was after this battle that Ananga Bhima Deva took a holy bath in the Mahanadi and the ghat was named Papakshaya Ghat since that time. The temple of *Kapileswara Siva* at Charada, 3kms to the west of the Ghat, is said to have been built by King Ananga Bhima in commemoration of his ceremonial bath.

Even at present the popular belief is that a dip in the Mahanadi at this Ghat washes away all sins. Here There is Radha-Krushn temple and **Bancha Bata** (baniyan tree) which grants wishes. On the occasion of *luna*r or *solar eclipse* thousands of people gather here to take bath and a *big Mela* sits for three days. There is a temple of **Gopal** near the Ghat. But the pilgrims, after taking bath in the Ghat, consider it of great merit to worship Lord *Kapileswar* at *Charada*. (Fig. 35)

Patnagarh:

Headquarters town of a subdivision of the same name. It is situated 38 kms west of Bolangir and is connected with it by an all-weather road. Roads from Patnagarh go in different directions to Loramhha. Chudapali, Khaprakhol, Belpara and Mendal. Patnagarh was the capital of the kingdom of Patna under the Chauhan rule from its foundation in the middle of the 14th century A.D. till 1872 when Bolangir became the seat of the Durbar Government. Even before advent of the Chauhans, Patnagarh was the seat

of administration where a sort of oligarchical form of Government consisting of eight Chieftains was functioning. In the 12th century A.D. when the Telugu Chodas were ruling over this tract Patna (Patnagarh) was the headquarters of an administrative division called *Patna Dandapata*. Thus the place had considerable political importance and its history was closely connected with that of western Odisha for several centuries. It was admirably suitable to be the headquarters of a powerful kingdom being surrounded on three sides by the river *Swarnarekha* and its *tributary Mayabati*. Under the Chauhans, Patnagarh was a highly fortified township and was impregnable from all sides. The description of one side, say the eastern side, would indicate the nature of its fortification. On the east of the fort there was a high platform, the ruins of which are still to be seen, which served as the watch tower. One could see kms together standing on this platform and watch the movements of the enemies. While approaching towards the fort from this high platform, one had to cross the river *Swarnarekha* after which there was a chain of big tanks covered on all sides by over- growth of bamboo thickets. Beyond that there was the moat surrounding the mud ramparts over which there was thick plantation of bamboo and thorny bushes. Not far from the ramparts inside the fort there was another chain of tanks covered on all sides with bamboo thickets. The township developed outside the ramparts, but inside them were the military establishments, the royal residence and the temples of *Pataneswari, Samaleswari* and of *Someswara Siva*. The above description of the fort reveals that the enemy invading it from the eastern side had to cross deep water at four places and thick over -growth of bamboos and thorny bushes at five places. The other three sides of the fort were equally well- protected. The fort had four big gates called *Simha Dwar, Churna Dwar, Sonepur Dwar* and *Ghasian Dwar*. The eastern and the northern gates were known as *Sonepur Dwar* and *Ghasian Dwar* respectively.

Patnagarh is long-since known as Kaunri Patna or *Kumari Patna* after the seven Tantric maidens who lived in this township for some time practised esoteric rites. These maidens were popularly known by their assumed names **Gangi Gauduni, Sua Tetuni, Jananadei Maluni, Netai Dhobani, Luhukuti Luburuni, Sukuti Chamaruni**

and Patrapindhi Saharuni. There are popular tales and traditions in western Odisha depicting the occult practices and tantric activities by these maidens. They seem to be the followers of Lakshmikara who propounded Sahajayana Buddhism in western Odisha in the 9th century A. D. As late as the 16th century A. D.the Patna kingdom was known as *Kaunri Patna* after the name of the headquarters town of that name as known from the **Nirgun Mahatmya** of the poet **Chaitanya Das.**

The town has some fine temples, notable among which are the temple of **Someswara** ascribed to king Someswara II of the 12th cemury A. D. and of Pataneswari, ascribed to Ramai Deo the first Chauhan king belonging to the 14th century A. D. The temples of ***Jagannath*** and *Samaleswari* were built by later Chauhan rulers. Close to the temples of *Someswara* and *Pataneswari* there is a raised platform with a flight of steps. It *is* reported that the throne of the Rulers of Patna was being placed on this platform and as such it is known as **Simhasana Vedi**. On a smooth stone on the first step of the platform is found a small inscription which reveals that King Someswara granted a village called **Ghasrani in Patna Dandapata** for perpetual supply of flower garlands, probably for the *God Someswara Siva*.

In the temple of Pataneswari, Solapuja festival is held in the month of Aswin (Durgapuja). *Durgapuja* is an important festival here. Here a specific sword is worshipped with rituals. With this sword Ramai Deb, ancestor of the present ruling family of Bolangir-Patna killed **Seven Malls** of Patnagad and occupied the territory. Famous **Bail Jatra** festival takes place on **Aswin Sukla Nabami**. Maa Pataneswari enters into the body of Barwa (Kalisi). It is a grand procession. On the next day i.e. Dasami *Lakha Bindha* (target shooting) ceremony takes place. (Fig. 39,38,40,41,42, 43,44,45)

Ranipur-Jharial:

Ranipur and Jharial are, in fact, two adjacent villages in Sindhekela police-station approachable by road from Titilagarh. **J. D, Beglar,** who visited it during his tour in 1874-75 has left a graphic account of the place.

"There are extensive ruins of medieval monuments at Ranipur-Jharial. There is an out-crop of that rocks on which large number of temples are perched. The out-crop forms a gently rising elevation of

about 200 feet at its highest point. At the south-western side of the rocks a tank has been formed by embanking the valley. The existing ruins cover a space of about 1km long and 1km wide. Beglar counted 57 temples on the spot near the bank of the tank in various stages of preservation. He recorded that there were in ancient times about 120 temples at that place. At present hardly 50 temples could be counted and most of them are found in decaying condition. The largest temple of the group is that of *Someswar Siva*, which is standing on the bank of the tank. It was constructed by a famous Saiva Acharya named **Gagana Siva** whose inscription is found on the lintel of the temple."

Some of the places associated with these Acharyas may be identified in Odisha. **Kadambaguha** may be the same as Kadamba Giri in Vaddadi (Koraput district). Sankha matha may be identified with Puri which is called Sankhatirtha, Terambi or Teramba is the same as Tamra near Ranipur-Jharial and Amardaka Tirtha may be identified with Amarda in Mayurbhanj district. In the Ranod inscription, we find description of places called Ranipadra which was the seat of a famous matha. This Ranipadra is probably no other than Ranipur-Jharial of Bolangir district". (Fig. 46,47,48,49)

64- Jogini Temple:

The temple of 64- Yogini of the place is of great interest not only from the stand- point of antiquity but also for its religious significance. This is a hypaethral temple with nitches to enshrine 64- yogini. In the middle there is a figure of three-faced **Siva** embracing **Parbati.** Out of 64- yogini, only 48 are in site and the rest are completely broken or removed. The cult of yogini worship was prevalent in Madhya Pradesh and Odisha in the 9th Century A. D. At **Bheraghat** near Jabalpur as well as at **Khajuraho** we find similar temples of 64- yogini belonging to the same period. In Odisha besides Ranipur-Jhariai another hypaethral temple of 64- yogini was built at Hirapur on the bank of river Bhargavi in Puri district. (Fig. 51,52,53)

Indralath brick temple:

Another important monument of Ranipur-Jharial is the brick temple dedicated to **Vishnu**. It is in a dilapidated condition, its Jagamohana being completely broken and the top of Vimana is now gone. The present height of it is nearly 60 feet. The temple stands

on a platform made of sand-stone which, according to Beglar, was 90 feet long and 37 feet wide. The presiding deity of the temple is not found at present, but the images of *Varaha*, *Narasimha* and *Hanuman* are still to be seen on the outer walls of the Vimana. These sculptures indicate that it was originally a Vishnu temple. In the **Vamana Purana** we find reference to a sacred place (*Tirtha*) in Utkal known as *Somatinha*. where Siva named *Somasitala* and *Gopal* were being worshipped. Somasitala is probably the same as **Someswara** whose temple as noted above was built by Gagan Siva and the brick temple very likely enshrined the image of *Gopal*. *Somatirtha* of *Vamana Purana* may, therefore, be identified with Ranipur-Jharial. (Fig. 55)

Saintala:

A village on the Bolangir-Titilagarh road 33kms south of Bolangir. It is also a Railway station on the Sambalpur-Titlagarh line. The village is notable for the old ***Chandi temple*** which is now in ruins. The Goddess who is a form of ***Mahishamardini*** *Durga* has now been installed on the mound formed by the ruins of her former temple. Some sculptural pieces and the broken door jamb with the figures of *Ganga* and *Jamuna* have been preserved and they indicate a high standard of workmanship of the old temple. Two broken images of *Vishnu* surrounded by his ten incarnations have been discovered in the village and those have been attributed to the 9th century A. D. The fact that the ideology of ten incarnations of Vishnu was known in this part as early as the 9th century AD. is very significant specially because such ideology had not been developed in the coastal region of Odisha.

Salebhata:

A village in Loisinga police-station on the Bargarh-Bolangir road, 32kms north of Bolangir. It is situated on the right bank of Ang where the river is spanned by a beautiful bridge. It being the border village of the ex-Patna State, toll was being collected here during Durbar administration. On the bank of the Ang river there were two mediaeval temples, one dedicated to *Chandi* and the other to the *Sun God*. The **Chandi temple** is now non-existent, while the temple of the Sun God has been completely renovated and a marble stone image of the God installed inside it. Close to this temple is lying a broken image of twenty-armed ***Mahishamardini Durga***

beautifully chiselled out of red sandstone. It is a unique piece of sculplure and is being worshipped on ceremonial occasions. An Inspection Bungalow is located on the bank of Ang river.

Subarnapur (Sonepur):

Headquarters town of the district of the same name. It is picturesquely situated at the confluence of Mahanadi and Tel, 48 kms north-east of Bolangir with which it is connected by all-weather road. It is also known as ***Second Varanasi*** of India for its cluster of temples having architectural importance and tantric mystiques. *Subarnapur* is also famous for *handlooms*, *prawns*, terracotta etc. This place is also called *Parsuramkhetra* since legend goes that ***Maharsi Jamadagni*** did a **Janjya** called *Maharudra Janjya*.

The town is a place of considerable antiquity. Punch- marked silver coins attributed to the 4th century B. C., a number of Kalachuri gold coins and Ganga gold fanams have been discovered from this place. The name Sonepur is derived from Subarnapura (golden town) which was for some time the Capital of South Kosala under the Somavamsis and the Telugu Chodas. In the records of the ***Telugu Choda*** kings, the Sonepur territory is called ***Paschima Lanka***. In the bed of the Mahanadi there is a small rock called **Lankesvari** and the deity installed there is also known by the same name. *Lankesvari* is the presiding Goddess of Lanka, the old Sonepur and is worshipped daily even at present by the boat-men. The deep gorge in the Mahanadi near the **Lankesvari** hillock is called *Lankesvari Darha* and is referred to as **Lankavarttaka** in old inscriptions. In the *Sadhana Mala*, Lankesvari has been referred to as a *Buddhist Dakini*. In fact, Sonepur territory was a stronghold of *Tantric* Buddhism and in the *Tantric* Buddhist literature it is referred to as Lanka. Lakshmikara, daughter of Raja Indrabhuti of Sambal **(Sambalpur)** in the 9th century A. D. is known to have married the son of Raja Jajendra of Lanka (Sonepur). *Lakshmikara* is regarded as one of the traditional *84 Siddhas* of India and she is famous for propounding *Sahaja Yana* system of Buddhism. Jayadratha, who translated Sambara *Tantra* (Tantra of Sambal) into Tibetan, also belonged to Lanka (Sonepur).

A work called ***Sasi Sena***

written by Pratap Ray, describes *Jananadei Maluni*, one of the seven Tantric maidens, as resident of Sonepur. Sasi Sena was the daughter of some feudatory Chief of Western Odisha. She was in love with **Ahimanikya**, the son of the Dewan, when both of them were reading in the school. After their marriage, which was secretly performed by the help of the teacher who officiated as priest, they came and lived at Sonepur which was also then known by its second name Kamitapura. Jnauadei Maluni, also known as **Madana Maluni** the Tantric maiden who was then living in Sonepur, was charmed by the beauty of Ahimanikya and when he once went out alone to the bazar, she induced him to come to her place where Ahimanikya was transformed to a lamb by dint of her esoteric art. This Tantric maiden used to reconvert him into human form in the night, while at day time the unfortunate man remained as a lamb. In the meantime, Sasi Sena having lost her husband remained in the guise of a man, so that she could not be molested by malevolent persons and could search her husband everywhere in the town. She subsequently got an appointment under the Raja of Sonepur and became a soldier in the army. Very soon she earned reputation for her courage and heroism, particularly when she once killed a man-eater tiger at the risk of her life. The Raja being pleased with Sasi Sena desired to give his daughter in marriage to her. As Sasi Sena could not reveal her identity she was forced by circumstances to marry the daughter of the Raja. She, however, described her misfortune to the newly married girl and the latter being full of sympathy for her did not reveal anything about her identity. Both of them searched for Ahimanikya by all possible means. They excavated a tank at a place in the west of Sonepur town and constructed four temples on four sides of the tank. A grand festival took place on the day of consecration of the tank. Jnanadei Maluni came to see the festival at night with Ahimanikya who was then in human form. Ahimanikya could recognise Sasi Sena and not being able to contact her, he wrote a few lines on the wall of one of the temples by a piece of chalk informing her that he had been taken captive and transformed as a lamb by the Tantric maiden Jnanadei Maluni. Sasi Sena could know everything about her husband from the writing. She told the Raja that she would sacrifice some lambs before the Goddess Bhagavati and that the

lamb possessed by Jnanadei Maluni be brought for that purpose. The Raja, at her request, brought Ahimallikya who was then in the form of lamb, from Jnanadei Maluni. It was then known that the lamb was no other than Ahimanikya and by the order of the Raja, Jananadei Maluni brought him back to human form. Sasi Sena and Ahimanikya met together and at the desire of the Raja both his daughter and Sasi Sena became the wives of Ahimanikya.

This tradition is widely current in Sonepur even to this day. A place on the western part of Sonepur town where the reunion of Sasi Sena and Ahimanikya is believed to have taken place, is now known as *Sasi Sena Tikra*. A tank nearabout is also named as *Sasi Sena Bandha*. A temple without any opening has been constructed in the **Sasi Sena Tikra** by a former king of Sonepur and has been dedicated to the memory of Sasi Sena.

Sonepur was, no doubt, a prosperous town in the past. The town criers even to-day ask in a traditional manner the fifty-two thousand residents of Sonepur to listen to the proclamation, indicating that the town was very populous in by -gone days. Trial diggings in the vicinity bear out the fact that the town was far more extensive in area than the present town. The **Kosalananda Kavya,** a work of the 17th century AD declares Sonepur as another Benaras with its numerous sacred shrines of Siva and Parvati. The town in fact contains a large rumber of temples, most of which were built by the Chauhan chiefs. Notable among the temples are those of **Suvarnameru. Rameswara, Gokarneswara (Gokuleswara) Paschima Sornanath, Lokanath, Dadhibaman, Jagalmath, Narasimanath, Gopalji, Ramji, Brundaban Behari. Gopinath. Khambeswari** (or **Stambheswari), Sure, wari** (said to be the mother of **Parasuram), Manikeswari, Samaleswari, Durga Debi, Budhi Samalei Ramchandi, Bimalakhi** and **Hanuman.**The highest among them is the temple of **Narasimailath** built by Rani Gundicha Devi in the early part of the 19th century and improved by Maharaja Biramitrodaya Singh in the present century. It is about 80' in height. The temple of Subarnameru is said to have been originally built by one trader named Neulisa. More details on some temples are given below:

In Sonepur town Astachandi,

Astasamvu and Astavishnu temples are there. **Astachandi** are **Sureswari, Khambeswari, Bhagabati, Samaleswari, Bimalakhi, Narayani, Ramachandi and Dasmati. Astasamvu** are **Subarnameru, Rameswar, Lokenath, Rudranath, Paschim Samanath, Sidheswar, Gokareswar,** and **Balunkeswar. Astavishnu** are **Dadhibaman, Gopinath, Brundaban Bihari, Ramji, Jagannath, Bada Gopaljee, Debarchan Gopalji** and **Nrusinganath.**

Some prominent temples are :

1. **Sasisena Mandir :** This temple is full of work. This temple has no entry door. The love story behind this temple is described in an epic 'Sasisena' written by Pratap Ray. (Fig. 54)

2. **Subarnameru** Temple south of Sonepur town by the side of river Tel was built by Somavasi kings. Now in the temple premises Goddess Parvati temple has been built Rani-Saheba Parbati Devi, who **donated fifty thousand Rupees for English department in Ravenshaw college, Cuttack.**

   The legend of the temple: The temple of **Suvarnameru** is said to have been originally built by a trader named **Neulisa**. It is said that the Lingam of **Suvarnameru Siva** was located on the right bank of river Tel in a village called Suvarnapali. Neulisa, who was once going on trade on a bullock cart halted near the village Suvarnapali for some time. There he put some merchandise bags and in order to sew the bags properly he wanted to sharpen his needle. He, however, rubbed the needle unknowingly on the smooth surface of the *Swaymabhu Lingam*, which was there. To his great astonishment, he found the iron needle changing into a gold one. He at once realized that the smooth piece of stone was nothing but a miraculous stone, which could covert iron into gold. He then brought all the pieces of iron which were with him and converted them into gold simply by touching the Lingam. The trader tried to take away the Lingam with him but he could not dig it out of the earth. In that night he was directed by Lord Suvarnameru in a dream to build a temple for him on the

left bank of river Tel. The trader built a temple for him and found the Lingam appearing inside it. (Fig. 57,59)

3. **Rameswar Mandir :** Built in the confluence of river Mahanadi and Tel in 1860 AD by Maharaja Niladri Singh. The Siva Linga is dedicated to Rameswar. Here **Goddess Parbati** is worshipped as Durga. In adition to God Rameswar, Ganesh, Parbati & Kartikeya are worshipped here.

4. **Gokarneswar Temple :** Located in western side of Sonepur town and by the side of Mahanadi is Gokarneswar Mahadev temple. Here Goddess Ramachandi is worshipped along with **Gokarneswar.**

5. **Pashim Somanath Temple :** In the west of Sonepur town there is this Siva temple dedicated to Paschim Somanath. This temple was completed by Raja Pratap Rudra Dev of Sonepur. In the temple premises, Paschimamukhi Hanuman, Dhakhinamukhi Hanuman and Vairab are there.

6. **Pancharath Temple :** Located in the heart of Sonepur town. The temple is built in Pancharath style. Here there are five temples where images of **Siva, Parbati, Ganesh, Kartikeya** and **Brusav** are worshipped. This temple is full of stone work. One speciality is here that **Ganesh** is sitting facing east, because in all Siva temples the Parswadevata idols face south. (Fig. 58)

7. **Sureswari temple :** Historians opine that this is the oldest temple among all in Sonepur. **Manhisamardini Durga** is worshipped in the main temple. In the south of the temple 10- handed Durga, 8- handed Ganesh in east and in north, God Siva are worshipped. Behind these twin Lings Ambeswar and Jameswar, Maha Vairab and Several heads of Tara of Budha religion are seen here. Goddess Sureswari is worshipped in Budhi Mantra of **Goddess Kali.** Legend goes that **Parsuram** of Ramayan fame established this deity. The temple was built in 1070-1115 AD by kings of Kalchuri dynasty. (Fig. 56)

8. **Bhagabati temple :** Near Rameswar and towards east

of Sonepur town Bhagabati temple is located. It is one of the oldest temples. The image is worshipped as family Goddess of Somavansi rulers.

9. **Samaleswari Temple :** Located near the front gate of old palace of Sonepur. The temple was built by Maharaja Sovasingh.

10. **Manikeswari temple :** The temple is located towards south side of Sonepur and the deity is **Istadevi** of fishermen community. The temple was built by one fisherman head Chamara Mahalik during the reign of Raja Prataprudra Dev.

11. **Khambeswari temple :** Near the bus stand of Sonepur this temple is located. **Goddess Khambeswar** is worshipped as **Banadurga.**

12. **Durga temple :** This temple is within palace premises. Maharaja Pruthvi Singh built a temple and started worshipping as per rituals of **Dasamahabidiya.**

13. **Nrusinghnath temple :** It is also called **Gundicha temple** as per the name of Queen of Maharaja Pruthvi Singh who built this temple in 1837. It is the tallest among temples and located at Badabazar of Sonepur town.

Further during the time of the Car festival, Lord Jagannath, Lord Balabhadra and Goddess Subhadra are brought here.

14. **Gopalji temple :** Located in front of the palace built by Raja Sova Singh. The Jagamohan was built by Raja Prataprudra Dev and lions gate by Biramitradaya Singh Deo.

15. **Jagannath temple :** This temple was built by Rajraj Singh Deo (1700-1725) and temples of 5 images in the temple complex were built in different times. **Ganesh, Lokanath, Ambika Devi** and **Surya** temples were built during reign of Purthvi Singh. **Biranchi Narayan** temple was built during the period of Prataprudra Dev. The Laxmi temple was built by Amulyamani, Rani of Prataprudra and Somabhusan, the son of Biramitraday Singh. The compound wall gate of the temple was built in the lines of Meghanad Pachiri of Puri.

16. **Dadhivaman temple :** This temple is located in Ghoda Ghatpada of Sonepur town. Maharaja Prutiraj Singh Deo (1786-1841) established the images of Balabhadra, Suvadra and Jagannath by constructing a temple. After nearly 50 years during the reign of Prataprudra Dev, Snan Mandap and Dolamandap were built. (Fig. 60)

17. **Lankeswari temple:** In the bed of Mahanadi there is a small rock called Lankeswari and the deity installed there is known by the same name. Lankeswari is the titular Goddess of Kaivarta community and is worshipped daily by them. The deep gorge in Mahanadi near hill rock is called **Lankeswari Darha**. It is important to mention here that Goddess Lankeswari is the presiding deity of Lanka, the kingdom of Ravana. In fact, Sonepur was a stronghold of Tantric Buddhism literature and in the **Tantric Buddhism** it is referred to as **Lanka**.

In the month of *Asadha* a big festival is observed in the sanctum with an aim to prevent accidents in the Mahanadi when the flood water starts coming. Once in two years a festival is held in the month of Chaitra. A big *Puja* is held on the fullmoon day of *Aswin* when the people of fishermen community worship the deity in a larger scale.

Besides above temples many more temples are seen here. They are **Rudranath, Balunkeswara, Chandrasekhar, Narayani, Budi Samalei, Ramachandi, Bilalakhi, Budhimaa, Bhitara Gopalaji, Gopinath, Ramajee, Brundaban Bihari** etc. (Fig. 61,62)

Khandia Deul (unfinished temple):

From Subarnapur along 7 kms on the bed of river Mahanadi this temple is established. Since top portion (chuda) is not there it is called Khandia Deul. Although there are no sculpure works, it is an old temple. It is a picnic spot. (Fig. 65)

Lankapodi in Subarnapur:

Lankapodi festivals are normally done everywhere during Rama Navami Period. But in Subarnapur (Sonepur) it is special. It is observed on **Saptapuri Amabasya** i.e. blackmoon day of

Bhadrapada. On this day in the evening a special **Hanuman** image made of clay is pulled in streets with fire in its tail. In a procession people take the images shouting slogans on **Rama, Laxman,Sita, Hanuman** etc to **Samalai** temple where they dash the earthen images.

Children also take many earthern images of different types of animals such as elephants, horses, bulls pulling on the road. Researchers believe that present Sonepur is **real Lanka** of Ramayan. To memorize this, Lankapodi festival is being held since long. (Fig. 64)

Subalaya:

A village on the left bank of the Mahanadi in Birmaharajpur police-station. It is close to the Surubali jora (a small river which meets the Mahanadi), the bed of which is utilised for raising fine watermelon and the village is known for its vegetables, *napkins with decorative Kumbha*, and *bell-metal* works. It is a centre of local trade and a place of a weekly market (hat). A few temples of no antiquity are dedicated to *Siva*, *Jagannath* and *other deities*.

Sukha:

A village situated on Ang river in Dungripali police-station, 3rd seat of a zamindar, under Sonepur Durbar. It is noted for the *Chandipat Jatra held during Dashara*.

Tarbha:

A long village, in Sonepur subdivision with a police-station It is situated about 2 kms to the south of Siptila, 20kms from Bolangir on the Bolangir-Sonepur Road. Prosperity of the village is due to its gold, silver and brass workers who are in large number. But smithy is not an ancient occupation here., It is only during the early decades of the present century that the families of silver workers earned their fame. Gradually silver products of Tarbha gained more and more popularity in the entire western Odisha and in Madhya Pradesh. Silver goods became a thriving trade and people belonging to almost all castes took to it. The workers on silver also worked on gold and brass. But the local workers are only concerned about production. Market for their products is in the hands of a few business men (mostly Marwaris) who engage the local workers giving required weight of metals. The workers receive only remuneration as they supply articles according to specifications, Tarbha silver workers are mostly engaged for silver

ornaments of various descriptions. They are often suspected of using lien silver, an alloy which responds as silver to all common tests. Its composition is said to be a trade secret. The village contains a *few temples* dedicated to *Dadhivaman* (Vishnu), *Siva*, *Sureswari* and other deities. The temple of ***Dadhivaman*** is beautifully decorated and the idol inside is a fine figure. ***Sri Gundicha Jatra*** of the place in June-July is attended by a large number of people. The village has a crowded and busy market (hat) which sits on every Sunday. An Inspetion Bungalow is also located here.

Titilagarh:

Headquarters town of a sub-division of the same name, located 65kms south-west of Bolangir, with which it is connected by all-weather road. Titilagarh is a railway junction, being the meeting place of the Raipur-Vizianagaram and the Sambalpur-Titilagarh lines. The town is steadily rising as a commercial place. It is oppressively hot in summer season, the temperature touching 48° C.

Titilagarh is a very old town. Its antiquity dates back to the days of **Panini**, the famous *Grammarian* of 5th century B.C. who refers to *Taitila Janapada* of which Taitila, modern Titilagarh was the headquarters. Near the town, there is a hill called Kumuda, which possesses some interesting relics. **J. D. Beglar** visited Titilagarh during his tours in 1874-75 and 1875-76 and has described the ruins of the place in the following words:

"At Kumra, 2 miles south by a little west from Titilagarh, are some ruins. One mound stands to the south-east of the village and yields bricks 15 inches long by 9inches wide and 3inches thick; judging from the rectilinear directions of the walls, it is clearly the ruins of a temple; it stands near what was once a fine embanked tank, but is now nearly dry. Half a mile to the west of this, perched on a flat rock, is a temple of stone, consisting of a single cell only; it is perfectly plain and faces south; from the existence of a spout at the floor level on the west side it may be inferred that the temple to have been Saivatic.

To the north of this and on the western-most spur, which runs northwards from the northern face of the naked rocky ridge, is a large oblong mound of bricks; the bricks are 17.5 inches long by 9 inches wide and 3inches thick; the mound is the ruin of a large temple,near the mound lies a large slab 8.5 feet

square, with a semi-circular projection, 2 feet in diametre from one side. and which is taken to have been meant as a spout; there is nothing to show that it was the pedestal of a statue, and indeed the squareness of the stone is itself an argument against this supposition; nor is there any signs of its having been intended for a Lingam, but as is not unfrequently the case, a Lingam, with its Argha may have stood badly on it, forming the floor of the sanctum which enshrined it.

About a hundred yards off, on the slope of the main ridge and class to the top, are the remains of a small temple of bricks with pillars and architraves of stone; the pillars and architraves now lie prostrate.

Facing this and higher up the hill are the remains of a large temple of stone, perfectly plain and the stone blocks composing it, though plain, are carefully cut. The temple was adorned by plain lines of mouldings, fragments of which lie about among the ruins; and like the last, the pillars used were perfectly plain square ones, and like the last also they now lie prostrate; the floor of the temple was paved with cut- stone closely fitted. From the existence of bricks among the stone blocks, one may infer that the temple had bricks in some part of its body, most probably in the loaf, as in the example at Ranipur-Jural already noticed. From the extent of ground covered by the ruins, it is evident that the temple was a large one, to which in all probability, the small temple which stood facing it was subordinate; of course the temple necessarily faced north, and I think was Saivic.

To the west of this and close to it are the ruins of another temple of brick and stone, not so large, about like it having a small subordinate temple facing it; both are now in ruins.

Behind these temples whose ruins I have mentioned, the rock rises up quite vertical, and immediately behind the large stone temple. the vertical face of the rocks projects outwards in a convex curve. This convex projection, however, does not rise up from the slope of the hill, but overhangs to the depth of 50 feet at the most convex part thus: the irregular semicircular space thus roofed over naturally is formed into chambers by built walls, there being a square chamber behind and an oblong one in front; the walls are built of brick and also in some parts of rubble and cut stone; the bricks are of four sizes, being 18 inches long, 9 wide, 5 deep; 18 inches long, 9 wide, and

3.5 deep; and 14 inches long, 8 wide, and 3 deep and 14 inches long, 6 wide, and 3 deep.

The square chamber thus formed underneath this projecting suspended natural tower serves as the sanctum of a temple of which the oblong chamber is the Mahamandapa; the cell is 12 feet square, the Mahamandapa in front 37 feet long by 17 wide. Outside these principal chambers, and evidently of a subsequent period, other chambers were formed, still roofed by the projecting lower, but of which only traces remain, the crude walls, enclosing and forming them into chambers having crumbled down in every instance but one; this last stands side by side with the sanctum, with which, however, it has no communication, but opens into the Mahamandapa.

The entrance from the Mahamandapa into the sanctum is through a door way neatly but plainly ornamented, and of cut-stone. The sanctum enshrines a Lingam; it is paved with bricks, 14 inches, by 6 inches; by 3 inches, the Mahamandapa is also brick-paved, but its pavement is now encumbered with rubbish. The Mahamandapa has but one entrance into it from the outside; the entrance consists of a projecting brick pillar on each side, holding and supporting a cut-stone doorway plainly but neatly carved.

In the facade of the cave, the front brick wall of the Mahamandapa is ornamented with a plain line of coping, of which the upper surface touches the lower surface of the overhanging roof. There is a statue of Siva with the hands joined at the chest, half-tiding, half displaying in almond-shaped symbol as at Seorinarayan. There are no inscriptions, nor could I hear of any legends.

At the foot of the hill below these temples is a large tank named the Deo-Bandh: the rock is named Tangri Dongar. It is evident from all that I have seen here that the remains were exclusively Saivic. I, accordingly, in the absence of other data, ascribe them to the same period as the Saivic remains at Ranipur-Jural".

The cave temple, described by Beglar has a pillared hall in front, a construction of about 1900 A. D. This hall is 38ft- 7inches by 28ft-7inches. In front of the hall there is a "Jupa Stambha" with remains of a sacrificial pit (Homa Kunda).

To the north-west of the cave temple is a newly built temple wherein a Sati-pillar is being wor-

shipped as Chandi. On the crest of the Kumra hill is a temple called 'Rangi Deul' with idols inside. The *Sivaratri festival* is observed at Kumra for a week when a *large mela* takes place.

Tureikela:

The village is in Titilagarh subdivision and is the headquarters of the police-station. It is connected by roads with Patnagarh, Kantabanji and Harisankar road, which is the nearest railway station. The place is beautifully located near dense forest and is noted for the facilities it offers for Shikar. During Durbar days it was an important camping ground for Maharaja's guests who used to come for hunting.

Tusra:

A village in Bolangir subdivision with a police-station. It is situatcd near the western bank of Tel and is connected by separate roads with Bolangir, Deogan, Saintala and Belgan. Tusra possesses some traditions about its *former glory*. Local historians erroneously connect the name of the village with Tosali or sometimes with 'Tamasulia' of Hathigumpha Inscription and claim the place to be the capital of Kalinga. About 8 kms from this place is a village called Kharligarh, which is claimed as the corrupt form of Kharvelagarh or the fort of Kharavel. Antiquity of Kharligarh communes of a large medieval fort of burnt bricks of larger sizes, now in ruins. It is reported that the fort walls originally were about 90' wide and 70' high. The history of the fort is not known. Tusra is noted for its local trade. A weekly *hat* is held here on Friday when people from Baudh-Kondhmals and Kalahandi districts assemble to carry on business.

Tentulikhunti:

42 kms from Bolangir (7 kms from Tusura): A village revived its old celebrity that it was a seat of religious activities during **Savapuriya Dynasty** before the advent of the Somavamsi Kesharies (8th Century AD). An open space surrounded by paddy fields, presently houses three monolithic deities of Jagannath temple. However, the stone images of Lord Jagannath, Balabhadra and Subhadra, unique of its kind were known to humankind after an excavation made in accordance with an afflatus received by a villager. Respective colours of the deities are applied to these idols ranging not more than 1.5ft in height. The age and time of execution can only

be revealed after Carbon testing. (Fig. 69)

Balijatra festival in Sonepur:

This festival starts on Mahalaya (Aswin Amabasya) and ends on Kumar Purnima (fullmoon day of Aswin). Here there is no sacrifice of birds nor animals but it is **self- surrender to the Gods**.

The temple of Maa Samaleswari (Sonepur), Maa Khambeswari, Maa Sureswari, Budharaja are involved in this festival. Most difficult rituals are performed in the festival. The role of "Barua" who is just like Kalisi in whom deity enters in is very important. His dance is worth seeing. People say that such dance a human cannot do, but a Barua can.

Maa Chandalip (11 kms foom Binica):

Goddess Maa Chandalipat is worshipped at Rampur under Dunguripall Block in Subarnapur district. The Pujadunguli hills is the resting place of the Goddess. The stone image of the deity is of 3000 years old. Here is an old tunnel. Near Pujadunguli there is Ushakothi where Banadurga is worshipped. Best time for tourists is from October to March. It is a good picnic spot. (Fig. 68)

Leela Opera Gokulastami:

Since 1783 this open air opera is celebrated at Binka by *Kansari* (potters) community. It starts on **Margasir Krushna Panchami** and ends on **Margasir Krushna Dwadasi**. The opera is called Gokulastami and shows the activities of Lord Krisha. Particularly the drama is held in day time. On Ekadasi day Srikrishna kills **Sandhasur, Bakasur, Dhenuka, Pralamba, Aghasur** and **Kaliya**. On Dwadasi day i.e. last day, Krishna-Balaram meet Nanda and Josada. The field where the acting is done is called Banadurga field.

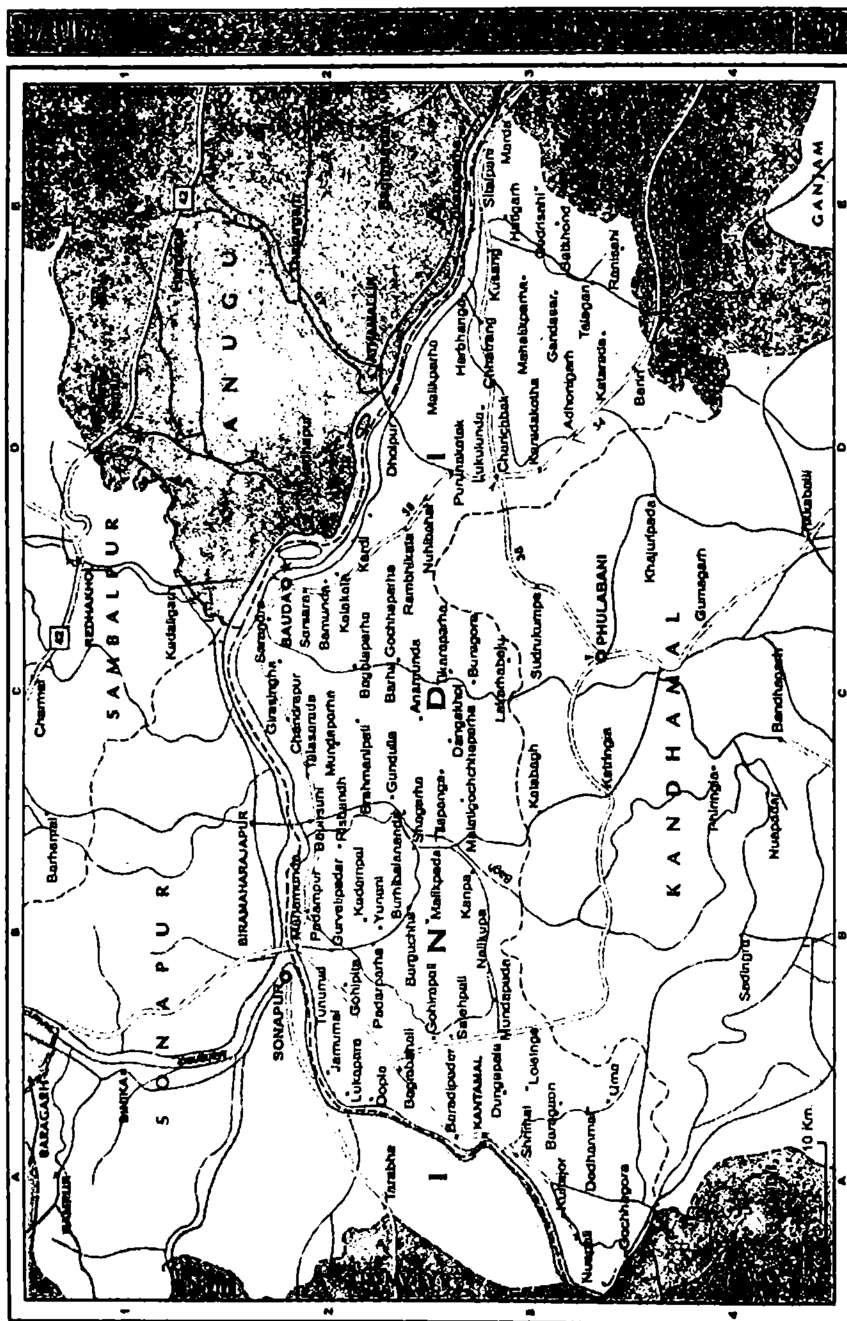
This traditional opera is the oldest in Odisha. The opera contains so many actors like **Sakhi Purnamasi, Jasoda, Devaki, Nanda, Kansa, Barik, Ministry, Gobardhan, Mall, Kubuja.** (Fig. 63)



A B C D

ANUGUL
ATHAMALLIK
Dholpur
Padarpatha
BAUDA
Tarabha
SONAPUR
BALANGIR
Bamini
KANTAMAL
Purunakatak
Harbhanga
Banardai
Ranipathar
Panisol
Kalabagh
Sudrukumpa
Takupara
Bada Paju
Kilupadar
Godalpader
Duduki
Belaparha
PHULABANI
Gochhapora
Kirtongia
Majhipadar
Dutiparha
Takilpara
Genjagurha
Khajunpada
Paturaju
Bishipatha
Khamanakhol
Pindangi
Upar Sirogun
Gaibera
Nuagan
Gumagarh
Bondhali
Mala
Phiringia
Putudi
Brahmanpada
Khariyalgu
Sadingia
Saliparha
Sankrakhol
Chakapada
Madanpur
Summarbanda
Dimbingurha
Gatang
Kutikia
Nuapada
Bandhagarh
Pasara
Sudra
Madioba
Kandhargarh
Tarkabali
Chahali
KALAHANDI
Berakuma
Sundrul
Sarangagarh
Gardingia
Talarimaha
Chahali
RAMAPUR
Loberg
BALIGUDA
Biraguda
Sainiparha
Baibarisahi
Gutingia
Katinga
Badangi
Mediakia
Paburiya
Gandringia
I N D I A
Bataguda
Nuagan
UDAYAGIRI
Gallan
Sirigurha
Dharmopor
Maurumaha
Rambha
Parampanka
Khamanpara
Solaguda
Kandhibandha
Lankagarh
Kurtumgarh
Jarumunda
Gumsiga
Malikapadi
Sikakata
Maringsaru
Pankiya
Palangi
Burnagurha
Simanbarh
Damagurha
Gusupa
Mundigarh
Shirshipanga
Talari
Babali
Jhirgani
Kumalnooda
Barnabenga
Kumarabarhi
Tumurhibandha
Ganjugurha
Bhanjanagar
Deshughati
Indragarh
Kamipenga
Pidamaha
Pakari
Karankagamha
Belaghar
Konarti
Dakupanka
Madagurha
Hadagan
DARINGBARHI
Shiangabali
Ranaba
GANJAM
Sarrul
Ruda
Pangali
Tarabarhi
Gulnapukur
Jakesi
Talarapatha
Subarnagid
Daringbarhi
Pipalapanka
Kutigurha
Sonapur
Lidrang
Nuagan
Serugurha
Asurabandh
Lathiparha
Jorhabali
Mangurha
Shikarama
SORADA
Jagadalpur
Thuagurha
Sripanapur
Mahagurhi
Merikot
Durgapanga
Dusangan
Kasabraso
Katingia
Gadapur
Gurhida
Bamunigam
Tingan
Bhanjanagarha
Dharakota
Dungeshwarha
Pariganda
Chandrapur
RAYAGARHA
Upara Damadua
Jarau
GAJAPATI
Gobindapur
Adaba
Scale 0 30 Km.
A B C D




SAMBALPUR
SONAPUR
KANDHAMAL
GANJAM
BAUDA
PHULABANI
SONAPUR
BIRAMAHARAJAPUR
KANTAMAL
10 Km

Phulbani District
(Undivided)

Kandhamal

Boudh



Introduction

Phulbani was the district headquarters of Kandhamal and Boudh. In 1912 Kandhmal was a subdivision of Angul district in Bihar- Orissa. The town is about 200 kms from Bhubaneswar and less than 5 hours drive by road. Kandhamal is full of scenic beauty, waterfalls, perennial springs and hill tracts perched with historical antiquities. The district covers an area of 8021 sq kms and forests occupy about 71% of the geographical area. This is the land where the Kondh tribes live. Belonging to proto-Australoid group, they speak "Kui", a language of their own.In 1948 Phulbani town was district headquarters of Boudh and Kandhamal district. On 1.4.1994 Phulbani became a separate district excluding Boudh Sub-division with a new name **Kondhamal.**

Balandaparha:

Balandaparha is a village

situated in the extreme north-west of the Khondmals subdivision, 25.6km, north-east of Saringia. It was an important place during the British rule. A small weekly market is held here on every Wednesday. This village as well as a few neighbouring villages are inhabited by the Sauras or Savars and other tribal people who now claim themselves to be Hindus. The Sauras, as they say, have migrated from the ex-State of Patna where there is a large settlement of their castemen with whom they have matrimonial relations.

Balaskumpa:

Balaskumpa is a village in the south-east of the Khondmals subdivision, situated at the confluence of two nameless hill streams which combine to form the Pilasalki river. The village contains a shrine of **Bararaul** (Bara Rawal), a Goddess worshipped by the residents of the Khondmals subdivision. This Goddess is indentified with Durga, though she is said to have a wider influence, her blessings being invoked at weddings and other ceremonial occasions, and her aid in times of sickness. The priest or Dehuri as he is called, is a man of the Sudha caste. The Goddess is specially worshipped every year in the bright fortnight of Aswina (September – October) when offerings of rice, milk, sweetmeats, goats and sheep, fowls and buffaloes are made by all classes of people. The first offerings are made by the Kandha headmen, who are looked upon as the owners of the shrine. The fair held at this time attracts a large number of people from the surrounding country. Some other servitors belonging to the Sudha caste were also appointed at the shrine, viz., Bisois to cook the offerings, Naiks to watch the shrine, and Dalabeharas to summon the tribesmen. The descendants of these people were afterwards made Sardars of the Bengrikia, Chhota Paju, Sangrimendi and Rasimendi muthas. With the exception of the last two muthas, Kandha Sardars afterwards were appointed in place of the Sudhas. They were the real chiefs of the people, while the foreign Sardars gained only a spurious position and influence by reason of their connection with the Government as interpreters. (Fig. 1,2)

Baliguda:

Baliguda is the subdivisional headquarters of a subdivision of the same name and is situated at a distance of 83 kms from the district headquarters. It is an important

commercial place of the district from where tamarind, turmeric, mustard, niger and timber are exported to different places in large quantities. There is one carpentry unit of the Government of Odisha. The temple dedicated to **Lord Jagannath** is an important religious shrine of the place.

Near Baliguda is a village called Kutikia where the famous **'Baliguda mats'** are prepared. The hill near the village Kanjalagu (on the road from Baliguda to Khamankhole is an attractive place and abounds in natural beauty. (Fig. 3)

Bandhagarh:

Bandhagarh is close to the source of the Bagh river. It contains a shrine of the **Goddess Bararaul**. At this shrine the annual worship of the Goddess takes place in the month of Jyestha (May-June) and is attended by a much larger number of people than at Balaskumpa. The deity, in the shape of a block of stone, is said to have been unearthed by a Kandha while ploughing his field. The Hadagarh Kandhas of Ganjam district hearing of the discovery, demanded the stone by way of compensation for the deity which was formerly taken away by the local Kandhas from Mahasingi and was being worshipped at Balaskumpa. But their efforts to remove it proved futile as the more they dug the ground round it the deeper it sank. The local Kandhas, regarding this as a sign that the stone was intended for themselves, took up arms against the Hadgarh people and drove them off. A large embankment, close to the site of the village, was fortified and some of the Odia people from the adjoining village of Kandagarh took up their residence near it for better protection of the Goddess. The village has been named after this embankment, its name meaning the "embanked fort, (Bandhagarh)"

The Sudhas of the adjoining villages in Ganjam district are allowed to take part in the worship of the Goddess. The first offering is made by **Dadra Kahura**, the descendant of the Kandha who discovered the stone, and the rest of the ceremony is the same as at the Balaskumpa shrine. The man who slays the victims offered to the Goddess is called Bahauk. He is Sudha by caste. A Kandha priest (Jani) holds the buffaloes tail while being slaughtered. A big fair is held on the occasion where a large number of Kandhas congregate. Singing and dancing among groups of Kandha boys and girls enliven the occasion. Matchmaking, seizure

and carrying off of brides selected are also common. Love matches are not infrequent; if a pair fall in love they go away together, leaving the elders to settle the bride price and the attendant ceremonies.

Belghar:

Belghar is situated at a height of more than 2000 feet (609.6 metres) above the sea level in Baliguda Tahsil. It is connected by a road and is 40kms via Matrugan to Tumudibandha which is a Community Development Block headquarters. The place is full of picturesque scenery with mountains, forests and wild animals. It is believed to be the home-land of the **Kutia Kandhas** who are considered to be the descendants of the primitive inhabitants of the area. Some people including anthropologists and sociologists visit the place to make a study on the **Kutia Kandhas.** The **Ushabali valley** near the village Ushabali is one of the rare beauty spots in this hilly area. (Fig. 4)

Ushabali:

Near Belghar is another beautiful place called Ushabali. Wild elephants and peacocks are sighted here. On the way to Baliguda one can visit **Ludu,** another fall with virgin forests. Here there are forest rest- shed and revenue rest shed to accommodate tourists.

Ludu Waterfall :

Located at 85 kms from Baliguda and 168 kms from Phulbani town. The fall is amdist lush green forest. Since it is in deep forest no visitors come to this lovely spot in large numbers. Water rolls down the massive stones creating a scenery. There are PWD IB, Panthanibas for tourists. (Fig. 5)

Kothgad wild life Sanctuary:

It is situated 155 kms from Phulbani. This sanctuary is located in Baliguda subdivision. An area of 399.05 sq km has been declared as sanctuary in December 1981. Important species include tiger, leopard, bison, elephant, sambar, spotted deer, various birds, peacocks, red jungle fowl etc. and reptiles which are seen here. A wooden bungalow at Belgarh attracts many nature -loving visitors.

Accommodation is available at PWD IB at Baliguda, Udayagiri, Kalinga and Phulbani and Revenue IB at Baliguda, Phulbani, Kothagad, Balghar etc. Permission (Entry permit) is needed from DFO

Baliguda to enter into the Sanctuary.(Fig. 7)

Bisiparha:

Bisiparha is a village situated in the Khondmals subdivision. It is 9.6 kms to the south of Phulbani town. The village stands on the west bank of the Salki river in Besringia mutha, almost in the centre of the subdivision, of which it was formerly the headquarters. It lost its importance when the **headquarters of the subdivision was shifted to Phulbani** in June 1904 due to the unhealthy climate of the place. The name of the place is derived from Bisoi, the family title of one section of the Sudha caste, who were settled at the village as paiks in earlier times when the country was unsettled and the newly-opened Tahsil station needed protection. These people formed the ancient militia of the Rajas of the surrounding country, and were employed here in a similar capacity when attempts were made by the Government to put a stop to the depredations of the turbulent chieftains, to suppress **Meriah** or **human sacrifice,** to rescue intended Meriah victims from the Kandhas, and generally to bring the country under a settled form of Government.

Bisiparha lies on the road leading from Phulbani to Baliguda via Phiringia.

Boudh:

Boudh is the headquarters of the district of the same name. It is situated on the right bank of the Mahanadi and 70 kms from Phulbani. It was the headquarters of the State of Boudh before its merger with the Province of Odisha in 1948.

The town contains several temples, of which mention may be made of the **Rameswar** or **Ramanath** temple, **Chandrachuda** (Siva) temple on the bank of river Mahanadi, the **Jagannath** and the **Bhairabi** temples near the palace of the ex-Ruler and the Hanuman temple in the midst of river Mahanadi. The **Hanuman temple,** it is reported, was constructed by a religious mendicant about thirty years back with public donations and the affairs of the temple are now being managed by the Endowment Department. The temple being in the midst of the river commands a beautiful view, especially during rains when the Mahanadi is full with water. The most important, however, are the three Siva temples locally known as the **Ramanath temple.**

The palace of the ex-Ruler of Boudh is a picturesque and handsome building commanding a fine view of the Mahanadi. Just opposite to the palace there is a statue of **Buddha** sitting on a lotus throne in **Bhumisparsa mudra**. This appears to be the site of an ancient Buddhist monastery the remains of which are still to be found.Historins are of the opinion that the name **Boudh** is derived from **Lord Buddha** Near Baud, from Marjakunda island of river Mahanadi there is diamond bearing palaeo gravel bed from where diamond is collected.

Jogindra Villa Palace:

This is the palace of ex-Ruler of Boudh, Raja Jogindra Dev locally known as *Rajabati.* The local high school is named after Jogindra Dev who was a kind hearted and good ruling chief. (Fig. 6)

Chandrachuda & Matangeswar Temple:

The Chandrachuda and Matangeswar temples are situated on the bank of river Mahanadi in Boudh town. Both the temples are Siva temples. In Matengeswar temple there is also separate temple for Goddess **Parvati.** (Fig. 9,11)

Jagannath temple:

This is one of the ancient temples of Odisha situated at the heart of Boudh town. (Fig. 10)

Debagarh (14 kms from Boudh town):

The **Raghunath temple** at Debagarh surrounded with natural beauty hosts the marble statue of Rama, Laxman, Sita and Hanuman.

Marjakud Island:

It is located on the opposite side of Boudh town in the river Mahanadi. **Maa Pitabali** is the presiding deity of this place and it is an ideal place for picnickers. (Fig. 8)

Star-shaped Ramanath temples:

The Siva temples where ground plan is star- like at Boudh seem in all appearance to belong to the early period of Somavanshi supremacy (9^{th} – 10^{th} century). The three temples of Boudh dedicated to **Paschim Somanath, Dhabaleswar, Bhubaneswar** are standing inside the compound of Rameswar temple which belongs to later period. The complex situated in the upper Mahanadi valley which was included in Koshala country, the original seat

of power of the Somavansis. These three small temples of Boudh locally known as Ramnath temple are of almost the same height and have identical architectural and sculptural peculiarities. These magnificient temples built of red sandstone are profusely carved. The temples with their rich texture and curved surface are strikingly noteworthy. Each of these temples stands by itself on a raised platform and each consists of a cell and an attached portico except the temple of **Paschimeswar.** The other two temples exist upto Amaikabeki. The temple of Paschim Somnath, Dhabaleswar and Bhubaneswar are A.S.I. protected monuments. (Fig. 12)

Buddha statue in Boudh town:

Just opposite to Boudh palace there is a colossal stone image of **Dhyani Buddha** sitting on a lotus throne in **Bhumi Sparsa Mudra** which is definitely a Bhauma Technique. There are also bronze images of **Maitreye and Sankhanath Lokeshwara**. The site where the statue is placed clearly indicates about the existence of a Vihara or monastery. Large parts of stone slabs, bricks and other materials are found in nearly places. The image of Buddha is placed on a lotus-shaped plinth with decorated motifs.

The presence of the statue has carved out a niche for the place in the Buddhist map of Odisha. The stone image of Buddha is a State-protected monument.

Image of Buddha at Shyamansundarpur:

It is situated 16kms from Boudh town on old pilgrim road. The image of Buddha in the same pose and posture is found where the only attendant figures are two *Gandharvas* flying with garlands in their hands at the back of the Buddha statue at village Syamsundarpur. The site clearly shows about the existence of a monastery like the site of Boudh. The plinth where Buddha is seated is decorated with **Yaksya** and **Bodhisawatta** images. The images are carved at the base of the plinth. Locally it is known as *Jharabaudia Mahaprabhu.* (Fig. 14)

Image of Buddha at Pargalpur:

It is 17kms from Boudh on pilgrim road. The image of Lord Buddha is placed under a temple which is constructed in a recent period. The image is now in a fragmented condition. The pose of the image is the same as that of

Syamsundarpur Buddha. Along with the **image of Buddha** many subsidiary deities are also found. Few lady figures with crossed legs carved on stone are also found.

Bhubaneswar Mahadev at Bausuni:

Located at the bank of river Mahanadi in village Bausuni near Boudh Town. The Siva temple is dedicated to Sri Bhubaneswar Mahadev. In the temple premises there is another temple of Goddess **Khetrapalini** (Parbati). The temple is old and said to be of Ganga period. The devotees visit the temples and make merry in boat riding. It is a good picnic spot. (Fig. 17)

Naikpada Cave at Talibahal village:

It is situated 10 kms from Boudh town via Sarasara. In the outskirt of the village can be noticed a naturally modelled **rock-shelter** formed of solid granite rock. The rock shelter has been formed due to the detachment of a huge boulder from the original rock.

The inner area and outer face of the rock-shelter have subsequently been rendered smooth for human habitation. The floor of the roek-shelter has been plastered of cement mortar. The internal dimension indicated that the cave is spacious enough to accommodate a number of people at a time. An open terrace in front of the cave has been formed by the use of several stone fragments and debris.In the eastern side there is a big **Hanuman** statue.Here **Lord Jagannath** is also worshipped. (Fig. 15,18)

***Ramaleela* at Boudh:**

Ramaleela is a mass festival of Boudh. Its history is very old. Previously this was enacted near the Rameswar temple. On 9th December 1913 the Raghunath temple built by princess **Kesabpriya** was completed and hence from this year Ramaleela Jatra is held at Raghunath temple. It starts from Chaitra Sukla Navami, the day of Sriram's birthday and continues for 18 days. The last episode is **Ravan's** death and **Rama's** ascending the throne.

On the first day i.e. Navami day a "*Kalas Jatra*" is held starting from Hanuman temple to Raghunath temple. In the procession *Sankirtan", Haribol Hulahuli* are uttered. The actors of the Ramaleela maintain a life of sanctity and do *Habis*. On the

death day of Ravan, ten Ravan Raths representing 10 heads of Ravan come from ten panchayats of Boudh district and reach Butupali. Main Ravan Rath comes from Nuasahi. Rama's Rath starts from Rameswar temple. Warfare is done in Maruti Mandap. This is a very big cultural show at Boudh.

Dhanujatra at Boudh town :

Dhanu Jatra here is held for 7 days starting from **Ekadasi day** of **Margasira.** The festival is taking place since last six years with pomp and granduer. Daily the **Kansa Maharaja** travels in Boudh town on the back of an elephant. Open air opera such as "Phula Vesha (dressing by flowers) by **Sudama Mali**, **Malla Judha** (a fight with wrestler Chanur), **Kubuja Udhar** (giving a new life to Kubuja), **Rajak Darpa Dalan** (Taking away dresses from the washerman of Kansa), all such heroic activities of **Lord Krishna** are staged at different corners of the town.

On 1st day the function is inaugurated with a dance-drama programme "Buddham Saranam Gachhami". It is believed the town of Baudh is named after Lord Buddha. A big statue of Buddha located here corroborates the belief.

Purunakatak, Maa Bhairabi Pith:

Located on NH, 30 kms from Baudh and 1 km from Charichhak. The sanctum of **Bhairabi** is very famous.

During Solapuja in Aswin the *puja* here is unique. On first day night She is worshipped as **Utapalakhi,** second day night **Amoghakhya,** third day night **Rudra Sundari,** fourth day **Pingaleswari,** fifth day **Madotkata,** sixth day **Bhadrakarnika,** seventh day **Atisankari,** eighth day **Puskarabati,** ninth day **Bindhyabasini,** tenth day **Biroruha,** eleventh day **Sanmargadayeeni,** twelfth day **Mahadevi,** thirteenth day **Savidharini,** fourteenth day **Satambari** and fifteenth day midnight Devi **Mukuteswari.** On Mahastami **Mahisamardini,** on Nabami **Chamunda** and on Bijayadasami, she is worshipped as **Biseswari** and on the last day *Singhabahini.*

Besides, on Dipavali Amabasya the deity is costumed as **Syamakali,** on Magha black fortnight Chadurdasi - **Ugratara,** and from Chaitra light fortnight Astami to Dasami as

Bhubaneswari, Bagala and **Dakhinkali.** Daily there is a good influx of devotees to this sanctum. Just opposite to the Bhairabi temple is the newly constructed temple of **Maheswar Mahadev.** A large number of people from the locality congregate here during the Sivaratri festival. The Sevayats manage the affairs of both the temples and enjoy lands for their services. (Fig. 16)

Makar Festival at Palasgora:

Makar festival is a very important festival here. The fair attracts people from Sonepur, Bolangir, Baragarh, Kalahandi and Phulbani. **Sankirtan Mela** groups gather in front of the temple field. One will be terribly shocked to hear the sounds of 50 *Mridangs* and *Jhanjas.* The *Sankirtan* is the attraction of the festival. Three-day long *(24 prahar)* **Nama Janja** is held in addition to gathering of **Sankirtan Gurus** with discourse on **Krushna Lila.** (Fig. 19)

Chakapad:

Chakapad is a village in G. Udayagiri Tahsil of Baliguda subdivision. It is 56 kms from Phulbani, the district headquarters, and 19 kms from Tikabali, the headquarters of a Community Development Block of the same name. The road to Chakapad from Brahmapur-Phulbani road near Tikabali is jeepable. The village is situated at an elevation of about 800 ft. (243.84 metres) from the sea-level.

Lord **Birupakhya** (Siva) is the presiding deity of the area and is worshipped both by the Adivasis and the non-Adivasis alike. Near the temple of Birupakhya is the river Brutunga flowing down via Takara to river Mahanadi. The temple priests belong to Mali caste whose forefathers migrated to the place from the neighbouring districts. A big temple has been constructed for **Lord Birupakhya** with public donation. Another temple dedicated to Lord **Anandeswar** (Siva) nearby attracts thousands of devotees on **Sivaratri.** A big fair is held on this auspicious day. At a little distance is the half-constructed temple of Lord **Jogeswar** (Siva). The place is fast growing as a pilgrim centre in this region mostly inhabited by the aboriginals.

The **Arya Gurukula Ashram,** Vedavyas, (Sundargarh district) has founded an Ashram here known as the **Banabasi Kalyan Ashram.** The inmates of the Ashram are mostly Adivasi boys who, along with general and

physical education are taught the Vedas and the scriptures.

A big fair is held here on the **Sivaratri day**. Many people also gather at the place on the day of the **Kartika Purnima.** The village, being situated in the midst of thick forests, abounds in beautiful natural scenery. One peculiar phenomenon that a visitor marks here is that most the trees near the temple site including the Sivalinga (Lord Birupakhya) itself slightly tilt southward. This might possibly be due to some earth tremor or land-slide that occurred in the past. (Fig. 20)

Dambarugad Mountain:

The Dambarugad mountain is situated at a distance of 21kms from Boudh town toward Boudh-Bolangir road. The name of the place is Sangrampur. The river Mahanadi flows down the mountain. The mountain gives a curve look from all its sides. The height of the mountain is 79feet. On the top of it there is a temple of **Chaitanya deva.** The **Naikpada Cave** is located at a distance of 10 kms from Boudh town on the Boudh-Bhubaneswar road. This cave was said to have been associated with mythology. Once upon a time this cave was an Ashram of Sadhus. The forest here is rich with different types of flora and fauna.

Kalinga: (50 kms from Phulbani)

The place is famous for its meandering 11- km zig-zag Ghat road with scenic beauty. The nearby Silviculture Forest Research Station is an added attraction. (Fig. 23)

Daringbadi:

Kandhamal has a very important tourist destination at Daringbadi which attracts tourists from all over the State. Known as the **Kashmir of Odisha**, Daringbadi is not only a hill station but also famous for coffee and pine plantations. Situated at a height of about 3067 feet above sea level, Daringbadi is visited by large number of tourists. It is rightly called the **queen of hill stations of Odisha.** The majestic view of the hills in winter makes the tourists speechless. It is one of the coldest places of the State where mercury level drops to 1 or 2 degree Celsius during winter months i.e November to February and the hill-tops are covered by snow.

At a distance of about 3kms from here the Dolary forest is situated where pineapple, coffee and silviculture programmes are

being implemented by the Government of Odisha. It is also a good picnic spot.

At a distance of about 8kms from the village **Katingia**, near Daringbadi, originates the river **Rushikulya** from Rushimal group of hills. The place is famous for **Baruni Jatra.** There is an OTDC complex and a PWD bungalow here. (Fig. 21,24)

(Ghumusar) Udayagiri:

Ghumusar-Udayagiri, commonly known as G. Udayagiri, is the headquarters of a Tahsil of the same name and is situated in the *mals,* commands a fine scenic view of the surrounding forests. Buses ply to this place from Baliguda, Phulbani, Brahmapur and Cuttack. It is also one of the big business centres of the district. A weekly market sits here on every Saturday. Here is an old hospital called **Morshead Memorial Hospital**, managed by Christian missionaries. Also there is an old High School named after **J.A Hubback**, the first Governor of Odisha. Forest Department has a training school for forest guards here.

Guma:

Guma is situated at a height of 2,300 feet (701.04 meters) above the sea-level in Baliguda Tahsil. There is a place called **Sarapunguda,** near Guma, which the tribal people consider as their place of origin.

Jagati:

Jagati is situated at a distance of 16kms from Boudh. Near the village, at Gandharadi, are situated the famous twin temples of **Nilamadhaba** and **Siddheswar.** These temples were constructed under the patronage of the Bhanja rulers of the Khinjali mandala. The two temples are exactly alike.

They were originally built on the bank of the river Mahanadi, but now they are located at some distance away from its altered course. They stand side by side on a common platform and have rectangular Jagamohanas with two-tiled flat roofs.

The elevation of these two temples is similar. They have lattice windows on each side in addition to the main door and the door leading to the sanctum. The lattice windows and the main doors are flanked by Naga pillars.

The images of the *Dvarapalas* are found in the entry gate or the Jagamohana. The crowning element like the **Chakra of Nilamadhav** temple and the

Lingam of Siddheswar temple are carved of the fine grained chlorite. Siva temples are mainly crowned with a trident, but here the **Siddheswar** temple is crowned with a **Lingam** which appears to be the **only example in India of a crowning Lingam.**

The main structure where we find the presiding deity is made unusually. At the middle of the structure there is a triangular cut for the passage of light inside the sanctum. Siva is represented with a Lingam made of chlorite in the Siddhesvar temple. Prominent sculptures preserved in the Jagamohana of this temple are three icons of eight-handed **Mahisamardini Durga** and the image of a male sitting in *Padmasan* and doing meditation.

The other sculptures found in the Siddhesvar temple are the icons of **Ganesha** and **Kartikeya** seated in *lalitasana.* The presiding deity of Nilamadhav temple is a four–armed **Vishnu** with necessary *Ayudhas.* There are two images of Lord Vishnu carved in fine-grained chlorite, both of which are placed inside the Jagamohana. Now almost all the *Parsvadevata* (side deity) niches as well as the smaller niches in the *Talajangha* and *Uparajangha* portions are vacant.

But in original state, small figures of Gods and Goddesses related to Vaishnavaism and Saivism might have adorned these niches.

A standing figure of a goat-headed and pot-bellied **Daksha Prajapati** is found in the Nilamadhav temple. But in original state it might be associated with the Siddheswar temple. Notable among the stray pieces of sculptures preserved in the entrance hall of Nilamadhav temple are the icons of fish, tortoise and Krishna incarnation of Vishnu.

Most of these sculptures are chiselled out of Muguni stone (black granite) and their site makes it evident that once upon a time they adorned the Parsvadevata niches of the temple.

The Gandharadi temple is also locally known as **Chari Sambhu Mandira** (the temple of four Sambhus or Siva Lingas). In the Siva temple **Siddheswar** is the presiding deity. In the Jagamohan, to the left of the door leading to the sanctum is the Siva Linga called **Jogeswar** and to the right of the door is the Linga called Kapileswar. At a little distance from Siddheswar stands the temple of **Paschima Somanath** (Siva), the

door of the temple opening to the west.

Some images of considerable antiquity are found worshipped in shrines nearby. Notable among them are the images of **Ganesh** in the temple of **Paschima Somanath** and a beautiful image of eight-armed Durga worshipped under a baniyan tree, the latter image being badly eroded due to the vagaries of weather. These images probably once adorned the Siddheswar temple. Portions of beautifully carved door steps in black chlorite and other decorative motifs have been recently unearthed in the vicinity of the temple. A 5-foot (1.52 metres) high **Hanuman** image of good workmanship is being worshipped near the village Jagati and a beautifully carved **Nabagraha** slab is lying in the cornfield.(Fig. 25)

Khajuripada:

Khajuriparha is a village in the south-east of the Khondmals subdivision, situated at an elevation of about 600 feet (182.99 metres). The village is situated in a beautiful open valley, which contains a number of prosperous villages. It is named after the date-palm trees which were found in great profusion in and around it. Vegetables of all kinds grow here in abundance. It is one of the chief centres of trade in the subdivision. A large weekly market is held here on every Sunday. Cattle and hides are also sold to a fairly large extent. Formerly, the village was one of the chief visiting stations of the **Meriah** agents, as it lies on the direct route to Bhanjanagar, which used to be their headquarters. The place lies on the direct bus route from Phulbani to Bhubaneswar.

Adapadu Sevashram School

Adapadu Sevashrama School, situated barely 6 kms away from Khajuripada Block headquarters town is one of the educational institutions in the district. The Sevashrama was established in 1956 but the adminstration is yet to take up its renovation. The school was established for forty girl students. The school building requirs a safe study atmosphere for tribal girl students

Katramal:

Just about 35 kms from Phulbani is Katramala, famous for a beautiful waterfall. Located inside a dense jungle, this waterfall attracts nature lovers from all parts of the state. The reservoir alongside the fall provides a unique view of a natural aquarium.

Tourists can see and even feed the wild fish perching out of water. Not very far from Katramala waterfall is another famous fall namely Urmagarh which has a watchtower and rest shed. Goddess **Urmadevi** is worshipped here. A wonderful place for nature lovers, trekking can be taken up here. (Fig. 26)

Putudi:

It is situated 15kms from Phulbani. A place of natural beauty with a waterfall on the river Bada Saluki. It has dense forests and hills on both sides of the river. The cool breeze and the melody of chirping birds generate poetic thoughts in the minds of visitors. (Fig. 22)

Pakadajhar:

A fall at Pakadajhar, 30kms from Phulbani, is also worth visiting. For picnickers and visitors alike, Pakadajhar has carved a special niche. With funds allocated specially for it, the Phulbani forest division has developed the area, providing lot of facilities. Tourists can reach out to the foot hills of the waterfall and spring. Tucked amidst vast patches of Sal forests, the most exciting experience in Kandhamal could be sitting in a meditative mood and enjoying nature in all its splendor. Watching wild flowers tossing their heads against the gentle breeze and water flowing to the melody of forest streams is truly enchanting. (Fig. 29,30)

Kumbharkhol:

Kumbharkhol is a village in the Khondmals subdivision, situated 27.2kilometres north-west of Bisiparha. It is on the main road from Brahmapur in Ganjam district to Sonepur and thence to Sambalpur. The road is an old military one, on which troops used to pass between the Madras Presidency and the Central Provinces. The village contains a shrine to the hill-God on the top of the Penjei ghati consisting of numerous conical-shaped upright slabs of stone. The Kandhas of the surrounding villages highly rever the deity and make annual offerings in his honour.

Phiringia:

Phiringia is a village in the Khondmals Tahsil, situated at a distance of 30kms from the district headquarters. It is an important commercial place of the district where agricultural and forest products are collected and dispatched by road to different places of the State. There is a weekly market which sits on every Tuesday. It is a Block headquarters.

There is an inspection Bungalow and a temple dedicated to Lord **Jagannath.** The car festival of Lord **Jagannath** and **Dussara** are the two important festivals of the locality. The deity **Pitabali** is also highly revered by the local people.

Phulbani:

Phulbani, situated at an elevation of about 1,600 feet (487.68 metres) above the sea-level, was formerly the headquarters of the Khondmals subdivision of the erstwhile Angul district. At present it is the headquarters of the Khondhmals district. It is on the east bank of the river Pilasalki, which winds round its western and northern sides. On two sides it is enclosed by hills, between which there are narrow outlets to the country beyond, but to the south-east and north-west the country is more open. The Kandha name for Phulbani is Damsingh, the name of an adjoining mutha, in which it was formerly included. There is an old high school established in 1904 named after **Alfred James Ollanbatch** who was Collector here in 1920s and did a lot for elementary education for the tribal people.

The climate of Phulbani is dry. In the cold weather an unpleasant mist, blown in by westernly breezes from the river, spreads over the town at night and hangs over it till late hours in the morning.

There are a few temples at the place of which mention may be made of those dedicated to **Jagannath, Siva** and Goddess **Narayani. A Jagannath temple** has been recently built which attracts visitors. The temple of Narayani, situated on the bank of Pilasalki river, commands a good natural view. The famous **Thakurani Jatra** is held here in the month of May-June in every alternate year. (Fig. 22)

Padmatala:

It is a pond located at a distance of 37kms from Phulbani where wild animals can be seen in considerable numbers. (Fig. 27,33)

Raikia:

Raikia is the headquarters of a Community Development Block of the same name and is situated at a distance of 80kms from the district headquarters. Buses ply regularly to this place from Baliguda, Brahmapur and Phulbani. It is an **important market centre** of the district so far commercial crops like turmeric, ginger, niger, mustard and tamarind are concerned. It is an important centre

for exporting hill-brooms to different places in the State as well as outside the state. A big weekly market sits here on every Monday. Raikia beans are the most tasty and popular among vegetables. (Fig. 31)

Mandasore Scenery:

Mandasore is a lovely landscape with beautiful hills. A trekking path is located at Mandasore, about 10 kms from Raikia. The place is also famous for cultivation of organic turmeric, beans and vegetables. A visitor can draw immense pleasure here with nature's tranquil environs and green-clad hills. (Fig. 35)

Dungi:

Dungi is famous for a couple of **Siva temples** having **archaeological importance** and overhanging 'Bauhinia' creepers which are centuries old. Another attractive place at high altitude is Kalinga. While on tour one can see cloud movements very close at hand. Kalinga is famous for pine forests and Silviculture research. There is a garden full of tropical pines, climbers and different plants. Gigantic bamboos of above two feet girth can be seen here.

Tikabali:

Tikabali is an important trading place of the district and is situated at a distance of 37kms from Phulbani. It lies on the main road from Bhanjanagar to Phulabani. A big weekly market is held here on every Friday where forest and agriculture products are sold in large quantities. Wholesale as well as retail traders from neighbouring districts visit this place on every market-day. There is a Regulated Market also. The Tikabali Agency Marketing Co-operative Society is a big marketing society in the State. A big Jatra is held here on the **full-moon day in the month of Magha** (January-February) where thousands of Adivasi people assemble in their colourful dresses to witness the festival. There is an Inspection Bungalow here.

Rushigumpha :

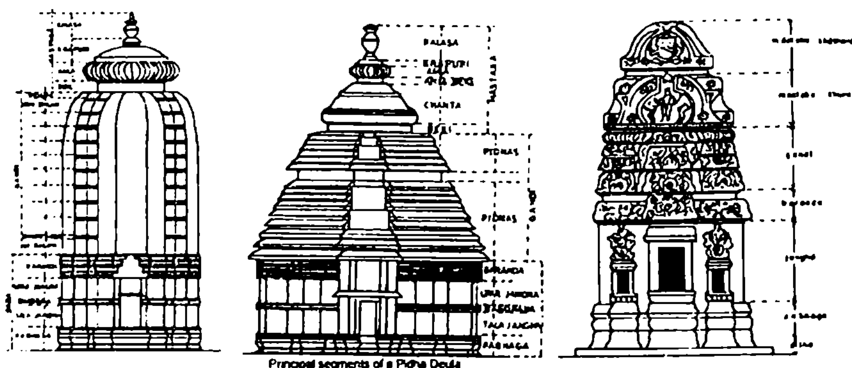
Rushimal is situated about 8 kms from Daringibadi near village Tamangi in Kattingia Gram panchayat. A group of hills known as **Rushimal** hills from which **originates river Rushikulya** can be seen. At the source there is a small reservoir known as **Rushi-kunda** and above the hill

top is a cave known as **Rushigumpha.** The place is famous for **Baruni Yatra.**

Urmagada Waterfall :

Urmagada is 17 kms from Phulbani town on Phulbani-Gochhapada road in Phulbani Tahasil. The waterfall is of 50 ft height, situated in a dense forest. One road is leading to the site. (Fig. 34)





Principal segments of a Pidha Deula

A B C D

SONAPUR
Deogan
BAUDA
Turekela
KANTABANJI
TUSHRA
B A L A N G I R
Saintala
Loisingha
Belakhandi
Bangomunda
Belgaon
Mohangiri
TITLAGARH
Madanpur
Man-Ujira
Tundala
Podeikuna
Nunmath
Kashripartha
Saidlanga
Serengparha
KESINGA
Muring
RAMAPUR
Lobengam
Saibagurga
Rupra
Sargarh
Gaurkota
Kuhura
Salebhata
Paralsingi
Jorakham
Urladani
Mahaling
Dumuria
Chhagan
Borta
Bhamkhola
Tulaparho
Hadanga
Kandaijhar
Utkela
Bakpor
Kegan
Rupra Rd.
Densurpipali
Golamunda
Kartapadha
Sanan
Narla
Bagdon
Adhmunda
Chachalgan
Lohanisada
Laniagarh
Khaliakani
Nisalnpur
Barhacheragan
Pashikurhi
Ghantamal
Kotnarda
Naksituani
Gunialipadar
Santalpur
Bhanpur
Daspur
Amathul
Khairamala
Tumudibandha
CHHATTISGARH
Gandamer
Thuapadar
Lanjigarh Rd.
Pharang
Kamachana
Belaghar
Tipigurha
N
Mandul
D
I
A
Sikerkupa
KANDHAMAL
Kardkan
Aligaon
Rangopurha
BHAWANIPATNA
Junagarh
Atangapurha
Binayakpur
DHARAMGARH
Sankigurha
Bishwanathpur
Ambadola
Tikarapada
Porta
Bodon
Baldharhal
Shagarha
Chapadeipur
Dahagan
Maligurha
Phurlijharan
Potherighata
Kurhapur
Chanchanbahali
Charbahal
Chiligurha
Kalapadar
Jugasaipatna
Dhadpur
Moter
Lanjigarh
Golamunda
Dasigan
Dalaguma
Karlapat
Lakhabahal
Mahigurha
Ranmal
Tolporhanipur
Temera
Kokasara
Ichhapur
Purunagumi
Punjam
Bijepur
Kalampur
Mali Dubang
Budahandi
Kabhdala
Rangalpalli
Kaniguma
Chulupur
Kutragarh
Sulpi
Ampani
Kumarpurha
THUAMUL RAMPUR
Bhairipali
Siriei
Bandi
Jamgurha
Ambayhola
BISSAMCUTTACK
Kerapahigan
Khakabhala
Dumerpada
Karlakot
R A Y A G A R H A
JAYAPATNA
Talgurha
Sunamal
Kapurmal
Mangalpur
NABARANGAPUR
Dhonsuli
Benaliamar
Tentulikhunti
Nagi
Kujanpurha
Temri
NABARANGAPUR

A B C D

A B C D

CHHATTISGARH
BARAGARH
BALANGIR
KALAHANDI
I N D I A

Bagbahra
Suarmar
Amodi
Jharbandh
Baltukri
Bisora
Masanbura
Semeria
Parkor
Kultabandha
Kharhial Rd
Jampani
Amsena
Dumarpali
Shingarh
Bamhani
NUAPARHA
Chhura
Sarabong
Amanara
Molanuaparha
Ratipali
Dorrimunda
Nuaparha Rd.
Saipara
Maroshi
Nandupala
Padampur
Paikmal
Jhagimura
Tanwat
Samarsinghi
Sothjampani
Palora
Patharpunji
Dharambandha
Kurumpuri
Lakhana
Gambhori
Marguda
Rasela
Talabela
Kasipala
Jumlagarh Fort
Jhipabahal
Sabha
Sudimuri
Jhaname
Damparha
Haraborh
Harishankar Rd.
Sinamura
Ganramar
Khaligan
Ichhapur
Kandetara
Belparha
Atror
Thongo
Burhi Koanna
Ranbahal
Michhopali
Tikrapanha
Gatibora
Dorlamura
Bhela
Bindra Nawagarh
Sunabehra
Agrayan
Turekela
Tharipali
Kotaha
Kantabanji
Dhamabhata
Konabira
Rajana
Pondrawan
Jharnama
Kalmati
Nagparha
Dhowalpur Kalan
Kartakol
Muraparha
Murbahal
Sialti
Paidarha
San Mahesar
Rohanpadar
Bangomunda
Khaira
Bargan
Bhojpur
Palsada
Bainpur Khurd
Painaparha
Sonapur
KHARHIAL
Dhobai
Lanji
Binghat
Lebarha
Kathpar
Boran
Dualhar
Borigan
Kharupani
Rokul
Phatsara
Larka
Sardhapur
Tauranga
Porapadar
Ranimunda
Rampur
Kotamal
Sargiguha
Jholaparha
Timanpur
Gandabahal
Kirkuta
Dumarbahal
Llarh
Borla
Nilji
Halbandha
Kagan
Nangaibor
Sinapali
Talakol
Bhuliyabhala
Uttiguha
Tonlamal
Singhar
Gamarguha
Pattaparha
Khaliakani

Scale 0 10 Km.

1 2 3 4 5

Kalahandi District
(Undivided)

● **Kalahandi** ● **Nuapada**





Introduction:

Because of its location in the Eastern Ghats, Kalahandi is a treasure house of natural beauty. Blessed with lofty peaks, rich vegetation, rare flora and fauna, beautiful valleys criss-crossed by perennial streams and rivers dotted with cascades, Kalahandi is a paradise on earth for nature lovers.

To add to it there are several important tribes inhabiting the hill terrains of Kalahandi like Kondh, Bhatara, Gond, Paharia, Paraja, Sabar, Dal, Binjhal, Banjara, Mirdha. They have retained their heritage through vibrant dance and music which form an integral part of their life. Their traditions, beliefs and philosophy of life are unique and every part of their life is intimately connected with nature, religious beliefs and ritual practices. Taking every thing into consideration Kalahandi is a suitable place for development of eco-tourism.

But, for this purpose there is an imperative need for publicity as well as development of infrastructures like good road link, boarding and travelling facilities for the benefit of travellers which are at present lacking. Here some of the important spots which can be developed for eco-tourism, are discussed.

Amathagad:

Amathagad is a fort, situated on the right bank of river Tel close to the place where the road leading towards Bolangir crosses the river. It is now in complete ruins. Nothing is definitely known about this **fort** as its remains have not yet been investigated. The fort, presumably, was of considerable strategic importance in view of the fact that it stood close to the point where the river was forded since ancient times. The road which spanned the river by a low bridge ran almost on the old route. Another bridge was constructed about a few metres away from the old ruined bridge. Portions of this new bridge have been washed away by the high floods in river Tel that occurred in 1977. Now a new bridge has been reconstructed.

Ampani:

Ampani is situated at a distance of 77kms from Bhawanipatna on the Bhawanipatna-Jeypore road. The place is famous for the deity **Budharaja** installed in a small temple at the foot of a hill. During the **Durga puja** a festival is held here which is attended by a large number of people. Ampani hills present a panaromic view of the nature. (Fig. 1)

Asurgarh:

Asurgarh is a small village situated in Narla police station and is known for the remains of an **old fort.** It is 5kms from Narla and 3kms from Rupra Road railway station. But as the river Sandul intervenes it is not easy to approach the village from Rupra Road railway station during the rainy season.

Not far from the village is an oval-shaped tank nearly 200 acres (80-93.74 hectares) in area. A minor irrigation project is worked out here. Between the tank and the river Sandul lie the ruins of a fort called **Asurgarh.** The fort in its original shape was rectangular covering a wide extent of land encircled by a moat. It has four entrances one each on the East, West, South and North where the deities **Ganga Devi, Kalapahad, Vaishanavi** and **Budharaja** are respectively being worshipped.

Inside the fort, there is a small hamlet where Goddess **Dokari** (literally means 'Old Lady'), the presiding deity of the fort, is worshipped. The central part of the fort has a higher elevation with a mound on it, which is supposed to be the ruins of a palace. In 1973 archaeological excavation was done by Sambalpur University, which retrieved old coins, ornaments, armoury, etc. Local people believe that the fort was the seat of a demon king called **Gosinhadaitya.** (Fig. 3)

Belkhandi:

Belkhandi or Rajpadar, situated at the confluence of Tel and Utei in Kesinga police station, is an important archaeological site in the district. It is 32kms from Kesinga and is connected by bus service.

The site was visited by **J.D. Beglar** in 1874-75 and 1875-76 who gave a detailed note on its ruins. In 1946, the Durbar administration undertook excavation at the site which brought to light the lower part of a temple consecrated to **Goddess Chandi** and the beautiful images of **Saptamatruka** (seven mother-Goddesses).

The **Dhabaleswar temple** at Belkhandi, located at the confluence of river Tel and Utei consisting of a Vimana and a Jagamohana, was built on the site of an old dilapidated temple during the last part of the 19th century. The annual **Sivaratri** festival of Lord Dhabaleswar attracts a large number of pilgrims. In 1944 excavations were done around the temple. Many old images such as **Brahma, Vishnu, Ganesh, Kali, Rama** and **Laxaman** were located. On black moon day after **Sivaratri, Chandi puja** is done here. The *Adivasis* gather here during this puja with their drinks and weapons. In the temple campus there are images of **Jaleswar, Kapileswar, Chandeswari** and **Vajarangabali** being worshipped. There is a museum at Belkhandi to preserve the old monuments. (Fig. 2)

Bhawanipatna:

Bhawanipatna is the headquarters of the district and is a railhead. Formerly, it was the headquarters of the Kalahandi ex-State. The town has been nomenclatured after its presiding deity Bhawanishankar.

The town contains a number of small and big temples, dedicated to **Manikeswari** (inside the Raja's palace), **Kalithakurani, Balaji Mahaprabhu, Rasikaraj,**

Ramaswamy, Bhawanishankar, Bhandeswar, Jagannath, Madanmohan, Gopinath (inside the Raja's palace), **Jaleswara, Tara Tarini,** and **Radhakrushna.**

In 1948 erestwhile Raja of Kalahandi Pratap Kesari Deo handed over 16 temples namely– (1) Temples of Bhawanipatna, (a) Jagannath, (b) Ramaswami, (c) Bhabanisankar, (d) Balaji, (e) Madanmohan, (f) Dakhinakali, (g) Tarini (2) Temples of Junagad (a) Lankeswari, (b) Kanak Durga, (c) Balaji, (d) Someswar, (e) Gobindji, (f) Ramaswami, (3) Temples of Thuamul (a)Nelakantheswar temple. He kept three temples under his management. They are : **Manikeswari temple** and **Gopinath temple** (in palace premises.) and **Vandeswar** temple at Bhawanipatna.

The annual car festival of **Jagannath** and the **Ramanabami** festival of the deity **Ramaswamy** attract large crowds. **Manikeswari** is the family deity of the Naga Rulers of Kalahandi. The **annual Dussera festival** of the deity with its accompanying **Lakhabindha** (target shooting) ceremony used to be celebrated with great pomp and show during the days of Durbar administration. The ex-ruler's palace has an imposing look with a spacious park to its front. The Collectorate is a fine building around a spacious quadrangle. Excepting some later additions and improvements, the building was constructed during the Durbar administration in 1942-43. (Fig. 4,7,8)

Mundabasa Jatra of Maa Manikeswari and Khandabasa Jatra of Lankeswari

(i) Every year **'Mundabasa'** festival of Goddess **Manikeswari** and **'Khandabasa'** festival of Goddess **Lankeswari** at Junagad of the district are observed on the 8th day of the dark fortnight of *Aswina.* Both these festivals assume a special significance in the *'Sahkta'* convention of Kalahandi district.

Mundabasa :

On **Aswin Krushna Astami** (8th day of black fortnight) which is called **Mulastami, Mundabasa** ceremony (head fixing) of **Maa Manikeswari** takes place at Bhawanipatana. The Goddess is adorned with jewellery and a special puja is performed. The potters supply sun- dried **clay image of head** and the same head

is fixed after many rituals on the night. After head-fixing, the ceremony of incarnation of the deity and then **Solapuja** starts till **Durgastami** (Aswin Sukla Astami). On the midnight of **Dushera** this new head is immersed and the old head is refixed after rituals.

Khandabasa:

So also on this day i.e *Mulastami*, **Khandabasa** (Sword-holding) ceremony of **Lankeswari** at Junagad takes place. This is taken out from the temple in the afternoon and kept in a temporary Mandap. After many rituals the sword is brought in a grand procession to the temple. The **Raja** receives ths sword and gives to the deity with traditional worship.

On Mulastami day the **Puajiuntia** is observed in western Odisha with pump. In other parts of Odisha it is observed as **Ditivahan Oshaa.**

Chhatar Jatra:

The Solapuja of Goddess Manikeswari starts from **Mulastami** to Durgstami. On the 9th day i.e Mahanavami, the famous **Chhatara Jatra** takes place.

On the north of temple **Maa Manikeswari** there is temple of Budharaja or **Mahakal Vairaba.** This temple is opened once a year at midnight of Mahastami day before **Chhatara Jatra** to get buffalo sacrifice.

On the midnight of **Mahastami, Bijaya Pratistha Chhatar** made of silver of Goddess **Manikeswari** is taken to Jenakhol secretly located on the foothill of **Phasi Pahad**, 3 kms away from Bhawanipatna town. On the next day early morning after several rituals are done, the servites return with the **Chhatar,** the representative of deity. People in lakhs join the procession, animal and bird sacrifices in thousands are done. At the temple site the Raja of Kalahandi receives the **Vijaya Chhattar** and takes into the temple. Then the Chhatar Jatra is concluded. On the 10th day i.e Dussera target-shooting **(Lakhamara)** ceremony is celebrated. (Fig. 5,9,10,11,14)

Dharamgarh:

Dharamgarh is the headquarters of the subdivision of the same name. It is connected with the district headquarters (45kms) with an all-weather motorable road. It is an important trading centre of paddy. There is a temple here dedicated to **Brajamohan.**

Near Dharamgarh is a place called **Bhimakhoja.** There is a mark on the stone resembling footprint which is called Bhimakhoja or the footprint of Bhima of the **Mahabharata** fame. There is a **Siva temple** here dedicated to **Pataleswar.** A mela is held here annually on the day of **Sivaratri.**

Here there is another 52 ft high Siva temple called **Paradeswar** (Lord of mercury). Fiftytwo kgs of mercury had been used to prepare the Linga which was made in Gujarat. A temple was built in 2001 by the local people. In the temple campus there is another temple of **Goddess Amba.**

Dokari Chanchara:

At a distance of 2kms from village Khaligada in Koksara Block there is **Dokari Chanchara,** a very large stone bed capable of accommodating 1 lakh people. It is within the Sahajakhol reserved forest.

It is a beautiful spot to observe wild animals, waterfalls and a suitable place for trekkers. In a 2km-long narrow gorge in between two mountains there are several waterfalls including **Dukari Darah, Bairab Darah.** There is a temple dedicated to **Madhu-madhab** and every year during **Ramnavami** there is a good gathering. Several wild animals like spotted deer, sambar, black panthers, different types of birds are found here.

Water of **Dokari Darah waterfall** is falling from 200' height and it's named so after two names of deity **Dokari Devi.** After going 2kms in a foot-path from **Dokeri Chanchara** there are other waterfalls called Vaira Ghoomar or **Bhairab darh** and **Talaghumar**. In Vairab ghoumar water is falling from a height of 150 ft. (Fig. 13)

Khairapadar Handicraft Village:

In the 1970s people of Khairpadar, a village near Dharmagarh in Kalahandi district were struggling to make ends meet by selling their craft of carving small objects like combs, deer heads, elephants on wood. They would travel from one village to the other, spending grueling days in different village *haats* but never could they fight the poverty that they were born into. Still, they never gave up the only legacy that they received from their ancestors i e. wood- carving.

After almost three decades, their craft has finally been

recognised by the modern mass. And they are in demand not only in various parts of the country, but overseas as well.

The artisans of Khairpadar in Kalahandi district have finally got their share of recognition over the past decade or so. Even though money has not come flooding to them, they no more struggle for two square meals a day and don't need to run around from post to pillar to sell miniature. Now orders, even bulk orders, knock at their doorsteps.

The difference in their life started taking place in 1980s when in order to save the dying art form, 12 artisans of the village came together to start **Khairpadar Kathakandhei Samabaya Samiti.** With some financial support from the Government the artisans teamed up to deliver products that are of good quality and upto the taste of the modern mass. However, they hit limelight in late 90s and early 2000 when they picked up the right direction to showcase their art.

Two major changes took them to a level higher in terms of acceptability of their work. First, a shift from light and low quality cheap wood to shiny and strong teak wood and second, change in focus to carving showpieces.

. Muralidhar Maharana, one of the senior-most artisans of the village was felicitated by Odisha Governor in 1995 and by Chief Minister in 1996 for his work. The real change for Khairpadar woodcraft came when the modern mass took note of it and started using these artworks as exclusive exhibits to decorate halls, lobbies and even houses. Today one can find them adding to the ambience of many hotels, malls, libraries, showrooms and so on. The drawing rooms of many rich and affluent too are showcasing the elephants, horses, bullock carts and other articles of various sizes carved out of shiny teak wood.

Time and again, the Government and other agencies have come forward to boost the morale of these artisans and help them take their work to different levels. In 2004 the Odisha Directorate of Handicraft and Cottage Industries gave Khairpadar the status of **Handicraft Village.**

Gudahandi:

The Gudahandi hills are situated in the vicinity of Khaligarh, tiny village close to the Nabarangpur district border, about

17.6 kms north-west of Ampani. Ampani is 77kms from Bhawanipatna on the road towards Nabarangpur. In the **Gudahandi hills** are some **ancient caves** bearing pictographic paintings of remote antiquity. Khaligarh is an out-of-the-way place, 17.6 kms from Ampani being a cart tract, parts of which pass through dense jungles infested by wild beasts.

Three small hills, all of a curved length, are together known by the name Gudahandi hills. The North and the South hills join each other in the east leaving a courtyard-like valley in between which is open only towards the west. This valley is paved by a huge block of stone sloping down to the west. Just at the foot of these hills facing the valley are rows of caves. Excepting one in the northern row all the caves are small in size. Although at places hewed to shape by human hand they generally appear to have been formed by nature itself in red slate stone. **Pictographic paintings** in red and black colours appear at the entrances of some of the caves in the southern row. These have not yet been thoroughly studied but it is generally surmised that they bear proximity to the picture-scripts of the Indus Valley civilization. The length of the painting surface (combined in three places) in 10mts and the height in 2 meters. Besides Gudahandi in Kalahandi district, Bikramkhol and Ulapgarh in Sambalpur district and Naraj in Cuttack district also possess some writings resembling pictographic painings, a fact indicative of pre-historic man's habitation in Odisha.

The third hill extending north to south stands like a wall to the immediate west of the valley. But as this hill does not join with the other two the valley is approachable from the north as well as from the south by a narrow pass. All the three hills taken together have the appearance of a pot with a lid on. The name Gudahandi, meaning a pot for molasses, may have its origin in the impression its shape apparently conveys. A rivulet named Behera flows past the village. There are remains of a very old dam across this rivulet. Local people call it the work of **Bhima**, the second of the Pandavas. (Fig. 19,20,21,22)

Indravati reservoir:

Indravati Reservoir is extending to an area of 110 sqkms. Surrounded by mountains and beautiful scenes, it offers experience of calm and serenity. It

is an ideal place for boating. The Indravati Hydro-electricity project located at **Mukhiguda** is also a place of visit. The power house here is generating 600 mw power through four units.

Jayapatna:

Jayapatna is a big village with a police station. It is 113kms from Kesinga railway station and is connected by an all-weather road via Bhawanipatna. A branch road leads to this village from Moter on the Bhawanipatna-Jeypore road. The village was the seat of a Zamindari called **Mahulpatna.** There is a beautiful waterfall in the vicinity close to the village Chandpur. There are two temples at Jayapatna dedicated to **Jagannath** and **Mahadev** respectively. **Toki Parab** (a tribal festival) is an important festival in the area. The place is famous for the export of lac and paddy. There is a rice mill, named Indravati Rice Mill, located at Jayapatna. In village Pabil, there is a hill called Chaula Dangar. In 1987 it was a barren hill. Now it is full of jungles due to efforts of villagers. (Fig. 26,27,29)

Talguda:

Talguda, situated at a distance of 10kms from Jayapatna, was a **fort** of the Naga rulers. The annual **Dussera festival** is celebrated here at the shrine of **Dokari Thakurani,** the important Goddess of the locality. On the Mahastami day a buffalo is sacrificed before the deity at midnight.

Jogimath:

It is situated 9kms from Khariar. The hill is located in north-west direction of village Tukala which is located at the confluence of river Sundar and Aira and this village is the largest in Nuapada district. The area of the hill is 8Ac. and 24 decimals. There is a **cave** in the hill where a great saint was in meditation. Accordingly the hill is called Jogimath. It is famous for artistic heritage of pre-historic man through depiction of series of such paintings in natural caves. In 1970 it was discovered that many **prehistoric paintings** are in the cave. It is now said that these drawings are 10,000 years old. Total **23 drawings** have been discovered. (Fig. 28)

Junagarh:

Junagarh, the old-time capital of Kalahandi ex-State, is situated on the river Hati. It lies 25.6 kms to the west of the district headquarters, on the Bhawanipatna -Jeypore road. A branch road from

here leads to Dharamgarh.

Junagarh (literally meaning old fort or old capital) was the seat of the Naga rulers of Kalahandi upto about 1850 AD when, because of the visitation of cholera in an epidemic form which took a heavy toll of life, the then ruler shifted his residence to Bhawanipatna. In an Odia inscription of 1718AD found here the place is called **Kalahandinagar.**

Evidence of Junagarh's past glory consists of the remnants of an encircling moat, about a dozen of temples and a few festivities. What was once deepest is now either completely silted beyond recognition or a shallow place breeding mosquitoes. The temples, none of them exceeding 50ft in height, are devoid of ornamentations and sculptures. They are, presumably, the works of the Naga rulers. Important of the local temples belong to the following deities: **Lankeswari** (the family deity of the Naga rulers), **Jagannath, Ramaswami, Balaji, Gopinath, Kanakadurga, Dadhibaman** and **Budharaja.** Besides, there are a number of **Siva shrines.** There is no trace of the old palace which, it is said, occupied an extensive area. Sculptures indentified as **Sati pillars** gave evidence that brutal Sati rites were prevalent here.

A large concourse is held here on **Mahastami** day in the month of Aswin (September – October) every year. A large number of people from the surrounding country collect here to pay their devotion to Goddess **Lankeswari.** The occasion is called **Khandabasa.** (Fig. 30,31, 32,33)

Rusipat hills:

Rusipat hill is located in village Rusipat, west of village **Tukla.** Its height in 394ft. In this hill 17 deities are being worshipped. In olden days there was a hermit in this hill for which this hill is named so. This is a tourist spot. In previous years this hill was full of herbal plants. Researchers believe that in the past **primitive men** were living in these hills. (Fig. 37)

Ratha Jatra festival at Pipala of Dharmagad Block, Kalahandi:

The deity **Jagannath** stays single in **Dadhibaman** temple of Junagad throughout the year. But before one day of **Sri Gundicha** the deity is brought by a **basket (Jhampi)** to the vacant temple at Pipala. On the 2nd day of *Asadh*

(Bright moon fort night) car festival is held here. After 9 days the deity goes back to Dadhibaman temple at Junagad. Otherwise all-through the year the temple is vacant except these nine days of Gundicha. The deity is owner of 135 acs of land. (Fig. 35)

Karlapat:

Karlapat is situated in a small village in Thuamul-Rampur police station. Near-by there is a waterfall called **Khanduala fall** at the foot of a hill the top of which is the abode of a female deity called Khanduala. In the hill, using the water of the fall a mini hydro-electricity generator centre has been installed. At Karlapat there is a temple dedicated to **Manikeswari.** The locality is famous for manganese mines.

Karlapat wildlife sanctuary:

Karlapat Wildlife Santuary extending to an area of 175 sqkm is a small but beautiful sanctuary famous for lush green dry deciduous forest, varieties of flora and fauna like tiger, elephant, leopard, black panther, gour, sambar, pangolin, barking deer, wild dog, etc., varieties of birds like peafowl, hornbill, red jungle fowl, patridages, hill myna etc, and reptilian fauna like mugger, crocodile, monitor lizards and snakes.

There are three beautiful waterfalls inside the sanctuary – **Phurlijharan, Ghusurigudi** and **Kandualdhar.** Undulated topography with enchanting hill ranges, plateaus, magnificent waterfalls, several hillstreams including Sagada river and tribal life are sources of fascinating attraction of the sanctuary. In the heart of the sanctuary at Jakham there is a wooden forest guest-house and observation tower. (Fig. 36)

Kesinga:

Kesinga, situated on the right bank of the river Tel, is an important railway station of the district. It is 35kms to the north of Bhawanipatna on Bhawanipatna-Bolangir road. The river Tel, about 366 metres wide here, is spanned by a railway bridge.

Formerly an obscure village, Kesinga grew as a prominent business centre of the district with the opening of the Raipur-Vizianagram railway line in the early thirties. Marwaris and people from Ganjam district are the dominant businessmen of the place. Kendu leaf, rice and timber are the important items of export. There are rice mills and saw mills. The

Jagannath temple and the **Siva temple** are the two well-known temples of the locality.

Khariar:

Khariar is a town in Nuapada subdivision situated midway between Nuapada and Bhawanipatna. The all-weather motorable road connecting this town is from Khariar Road which is 78 kms from here.

The entire Nuapada subdivision constituted the ex-Khariar estate of which the town was the headquarters for well over 150 years. During the last part of the 18th century when Ratan Singh was ruling over the tract, its headquarters was shifted from **Komna to Khariar** for the reasons that Khariar was more centrally located and Komna had an unhealthy climate. Even before its choice as the administrative centre, Khariar was a village of some consequence. The temple of **Dadhibaman** (locally called **Badaguri**), which stands in the heart of the town, is believed to be more than 500 years old.

The collaspsed temples over which the present temple has been reconstructed was probably dedicated to a **Goddess** and can be assigned to 9th century AD. Two stone slabs engraved with tantra design of the period of 9th century AD are still to be found inside the temple compound. Other deities of the place are **Joginath, Hanuman, Laxmi** and **Raktambari.** A small Muesum was opened here in 21st October 1976 which exhibits terracotta, palm leaves, coins, copper grant plates etc. The temples of **Dadhibaman, Joginath and Raktambari** are State-protected monuments. There is one PWD I.B. at Khariar which can accommodate tourists.

Dussera used to be celebrated before Raktambari by the ex-Zamindars with great pomp accompanied by the sacrifice of a large number of animals. **Chandan Yatra,** held on the sixth day of the bright fortnight of *Baisakh* (April – May), is another local festival which attracts thousands of people from the surrounding country.

Besides the ex-Zamindar's palace, there are a few other good private buildings that adorn the town. It has a small but fairly busy market. On every Friday a weekly market (hat) is held. There is a heavy export trade in grain and forest produce from this place. **Patal Ganga,** 40kms from

Khariar, is considered as a holy spot.

The well-known Odia poet, **Chaitan Das** who was a resident of this town during the 16th century AD has mentioned the name of the town as **Nagrakhadiyala** in his work **Nirguna Mahatmya** which signified that the place was already a 'Nagara' or city. (Fig. 38)

Khariar Road:

Khariar Road is situated on the bank of river Jonk which at this point forms the boundary between Odisha and Chhatisgarh. The town is also known as Jonk after the name of the river. Khariar Road is connected with Khariar by 78kms long all-weather road.

After the opening of the Raipur-Vizianagram railway line, the town steadily rose as a centre of trade and commerce. Rice mills, soap factory, tannery and other small industrial units are located here. Rice and flattened rice (chuda) are the important items of export from this place. Timber is also exported in a considerable quantity. There is a **Jain temple** here.

It has a fairly busy market. The weekly market (hat), held every Tuesday, is the largest in the whole of the subdivision. The local trading community consists mostly of the Marwaris, the Gujaratis and the Muslims. About half a dozen rice mills located here husk almost the whole of the exportable paddy of Nuapada subdivision. (Fig. 40)

Komna:

Komna is a large village on the bank of river Sundar about 40kms south of Nuapada on the road towards Khariar. Komna was the headquarters of the Chauhan rulers of Khariar estate till Ratan Singh shifted his headquarters to Khariar towards the last part of the 18th century as it was more centrally located. Besides, the unhealthy climate of Komna is said to be a reason for its abandonment. The remains of an old fort, several buildings and temples speak of the former glory of the place.

Pataleswar Siva temple, Budhikomna (Nuapada):

It is situated 53kms from Nuapada and 40kms from Khariar. In the village Budhikomna there stands at the entrance an ancient **Siva temple** dedicated to **Pataleswar** built in 9th century. It is an ancient brick temple of Trirath style. The outer walls of the temple are engraved with Chaity and medallion. Top portion of

stoopa has also been found. Four figures of Buddha seated on some mudra in a stone structure have been collected. (Fig. 42)

Kotagaon:

Kotagaon is situated in Khariar police station. It is about 6kms from Boden and 41kms from Khariar by a jeepable road during the fair-weather. The place is known for the **hot spring** called **Patalganga** which is considered sacred by the local people. It is believed that Lord Ramachandra brought out this spring from underground by piercing his arrow into the earth in order to quench the thirst of his wife Sita. On the days of Solar Eclipse and Lunar Eclipse people gather here in large numbers to take their bath in the holy water. Melas take place during the festival days of **Ratha Yatra, Baisakha Purnima** and **Sivaratri**. There are temples of **Lord Jagannath** and **Lord Siva** quite close to the spring. The place is surrounded by hills and forests.

Khandualdhar:

Khandualdhar waterfall is falling from Khandualgiri projection with enthralling scenic beauty. In the foot hill using the water of the fall a mini hydro-electricity generator has been installed. It is an ideal place for trekking to observe tribal life and wild animals.

Lanjigarh:

Lanjigarh is a village situated to the south-east of Bhawanipatna near Kalahandi-Koraput border. It is 64 kms from Bhawanipatna by road. The 4,284ft high summit of the Niyamagiri hills situated just on the district border overlooks a narrow valley to its north of which Lanjigarh forms the apex. A primitive tribe **Dongaria Kondhs** live in **Niyamagiri** mountain. This is the home of the Dongria Kondhs - a small group within the larger Kondh tribe. The Dongria Kondhs are fast disappearing - there are only about 8000 of them left. The name "Dongria" was given to this tribe because its home is the "Dongar" - the forest. They are a happy, carefree people, with few needs. They are also excellent farmers and take great care of the forests which are their home. They worship the trees in the forest and will not allow anyone to cut them down. Their God is called **Niyam Raja** - the Great Law Giver, whose laws must be obeyed. The name "Niyamgiri" has come from "Niyam Raja". The Niyamgiri hill was, until recently, green and covered with forests.

Lanjigarh was the headquarters of the Lanjigarh Zamindari under Kalahandi ex-State. The village has some fortifications with a large moat around. It contains the temples of **Gopinath** and a female deity, called **Dokari,** greatly revered in the area. The local Jhami Yatra or **Jhamu Yatra** is an occasion when thousands of people gather and witness the walking on burning charcoal by a number of devotees. Lanjigarh exports black gram (Biri), Ragi (Mandia), sesamum (Tila), mustard seeds and pulses (Kandula). Guava, orange and sugarcane are grown in plenty near Lanjigarh. **River Vansadhara orginates from this hilly area.** The visitors can enjoy the beauty of nature and tribal life during trekking. Lanjigarh has recently assumed importance due to a major industry called **Vedanta Alluminium** set up by an industrial magnet. (Fig. 43,44,45)

Jhamu Jatra at Lanjigarh:

The timing of **Jhamu Jatra** here is an exception. After **Nuakhai** (Normally taken on Vadra Sukla **Panchami** or **Dasami**) on 13^{th} day **(Sukla Trayodasi),** a sword is taken from the **Vairabi temple** to the King's palace for worshiping. After many rituals and sacrifices of animals and birds, Jhamu Jatra (walking on fire) takes place on **Aswa Panchami** i.e fifth day of black- moon fortnight of **Kartika.** (Fig. 39)

Madanpur-Rampur:

Madanpur-Rampur is situated on the side of river Utei. It is 58kms from Bhawanipatna and is connected with it by an all-weather road. The village name is only Rampur but to distinguish it from a village of the same name it is called Madanpur-Rampur as it lies within the limits of Madanpur ex-zamindari. The surrounding area is covered by dense forests. Wild animals and birds used to be the treasures of this area. There is a **Siva temple** with a large- sized phallus of Siva which is called **Swayambhu Linga.**

It is a trading centre of the locality. Forest produces, chiefly timber, are exported from here. There is a saw mill at the place. There are Inspection Bungalows to accommodate tourists.

Harihar Sagar (Madanpur-Rampur)

This massive waterbody was excavated in 1866 AD during the time of Na-ank famine by Raja Harihar Singh Deo. So the name of the tank is called **Harihar**

Sagar. Birds from distant places come to visit in winter. People use the tank for bathing and cooking purpose. Now the water is used for irrigation purpose. The tank adds to scenic beauty and livelihood of people. When there is water in the tank, adjoining wells maintain water level but when the tank dries water level of the wells go deeper and dry. (Fig. 46)

Maraguda

Maraguda is a village in Nuapada police station situated on the river Jonk at the foot of a hill. It is about 16 kms south-west of Nuapada by a foot path. The village has around it, some broken images and other ancient relics. Close to the village is an extensive old tank.

The name Maraguda finds mention in the Hindu epic of **Ramayan** and **Mahabharata** and records reveal that a civilization once flourished here. While the remains of the civilization have been submerged with the Potara Dam project, **Maraguda Lok Mahostav** is a mark of tribute to this great civilization.

The Maraguda Valley extends from the foot of the **Manikgarh Hills** upto a place called Lac Pol (Lac Bridge), an old bridge across the river Jonk believed to have been made of Lac. In fact, the stones in the river bed where the bridge once existed, are chocolate-coloured and produce the smell of lac when heated on fire.

The Maraguda valley is one of the most picturesque sites in Odisha and is notable for its rich archaeological relics of both prehistoric and historic period. A number of mounds containing important antiquities and several **beautiful sculptures** of about 7 to 8th century AD mostly of **Jainism** were recovered by opening one of these mounds. Among secular sculptures unearthed from the mounds mention may be made of a dancing girl hastily tying jingling ornaments *(Nupur)* to her feet while drummers and pipers stand waiting by her side.

A number of iron clamps used for construction of stone monuments in the Maraguda Valley during medieval period together with a royal clay seal of Maharaja Najjraja of the Pandu dynasty (7th Century AD) have been presented by late Baisahu Ram Yadav of Maraguda village to Sambalpur University. A beautiful image of a royal figure

seated on the coils of a five-hooded snake whose hoods form a canopy on his head is seen on the banks of river Jonk and locally called as **Jogi Sundar.**

Excavation and research by noted historian **Dr Nabeen Kumar Sahu** found many gold coins and idols in the Valley besides two Siva Lingas believed to be 1500 years old.

A nature's paradise Maraguda presents hues of colours, be it in its fauna or the flora reflecting the rich civilization, which once was the capital of **Dakshin Koshal**. The music created by the rippling water flowing down the waterfalls of Kharaladush also known as **Koilidush** and **Beniadush** adds to the charm of the place.

The Maraguda Valley comprises the Sunabeda plateau which covers a considerable portion of the Nuapada district and both the rivers Udanti and Sundar have their source on it. Home to many a primitive tribe, the canopy of green makes the place cooler than the plains below and offers a lot for adventure tourism. The famed hill **fortress of Manikgarh** was situated within these ranges of hills. (Fig. 47,48,50)

Manikgarh :

A few kilometers to the south-west of Maraguda are the ruins of an ancient fortification. The place is called **Manikgarh**. It is an old hill fort in ruins at the almost inaccessible top of a hill. On the hill top are the ruins of a small reservoir to store water during the rains, foundations of some buildings and a few other relics. Near Manikgarh are also seen ruins of brick buildings and disfigured **Buddhist images**. It is said that the King of Manikgarh worshipped the Siva Lingas, which are now housed in **Yogeshwar temple** in Potara and another in Siva Temple at Maraguda. Studies also relate to stay of Lord Buddha for three months at Manikgarh. Perhaps it is the only place where idols of both **Gautam Buddha** and **Mahavir** have been found and a statue of Mahavir adorns the **Jain temple** at Khariar Road. The fort is believed to have been designed to offer strongest defence. At the foot of the hill is a shallow but large tank, one of the largest in the subdivision. Its bed is now partly utilized as paddy fields but the northern portion is still deep. The past history of this fort is still shrouded in mystery. Some kilometers away from Manikgarh there is another

ruined fort called **Jumlagarh.** (Fig. 51,55)

Mohangiri:

Mohangiri is a village in Madanpur-Rampur police station close to Khondmals district border in the north-east corner of the district. It is 35kms from Madanpur-Rampur. The village is near a hill stream called **Kali Ganga.** A dilapidated Siva temple dedicated to **Dhabaleswar** stands on the bank of the stream. There are a few short **epigraphic records** on its walls and pillars. In 1993 the temple was reconstructed with a **Jagmohan** in 1999. (Fig. 49)

Nuapada:

Nuapada is the headquarters of the subdivision and district named after it. From 1936, when Khariar ex-state area was added to Odisha from Central Provinces, it formed a subdivision of Sambalpur district till 1949. Instead of Khariar, the seat of the ex-zamindar, a village called **Jayant Nuapada** was selected in 1936 as the headquarters. It was named Nuapada. The selection of Nuapada as the headquarters of the Nuapada subdivision comprising the ex-Zamindari of Khariar was made according to the recommendation of the Orissa Administration Committee (1933) under the Chairmanship of **J.A. Hubback,** of which among others, Utkal Gaurab **Madhusudan Das** and **Shri Nilamani Senapati,** I.C.S. were members. It is 11.2 kms south of Khariar Road on the road towards Khariar. Another road from here leads to Sambalpur via Paikmal. About 3.2 kms from here is Nuapada Road Railway Station. There are swampy depressions of two hill streams in between Nuapada and Nuapada Road.

There are temples dedicated to **Jagannath, Siva** and **Rama.** There is a small market. A bi-weekly market (hat) sits here on every Sunday and Wednesday.

Gadi Jatra at village Pandara Pathara:

The Gadi Jatra festival is held once in three years at village Pandara Pathar in Komna block of Nuapada district. The deity is **Deo Buddha.** People of Shori community observe this festival. People of this community come from Chhatisgarh, Madhya Pradesh and Kalahandi district attend this festival with enthusiasm. On first day *Nisi Puja is performed* after a pig is sacrificed. Second day devotees come to Chhatu Dunguri from Pandra

Pathara with Chhatar Jatra. Then after many birds and animals are sacrificed. People of Shori community observe this festival as a mark of brotherhood, but sacrifice of numerous birds and animals is definitely a symbol of blind faith.

Memorial Pillar at Saliagad:

There is **memorial pillar at Saliagad** 7 kms from Nuapada town. In 1930 there was a revolution in this place protesting against the principle of land revenue collection of British Government Many revolutionaries were severely injured by police firing. The local people also attacked British Sepoys and lastly went to jail being caught. To keep in memory to this day, the local people constructed a memorial after independence. (Fig. 52)

Phurli Jharan:

Phurli Jharan is situated in Kalarapat Reserve Sanctuary in Kalahandi Tahsil about 13kms from Bhawanipatna by road. It is a perennial waterfall of about 60 feet height surrounded by evergreen forests.Phurlijharan is paradise and a must- visti for nature lovers. One has to travel 16 Kms on Thuamula-Rampur road from Bhawanipatna to reach the place. People usually come here for picnic and for enjoying the beautiful sight of the waterfall and the multi-couloured rainbows created by the sunrays falling on the scattered water. Particles of the fall are on an amusing sight to be seen. Regular bus service is available to this place from Bhawanipatna. There is an Inspection Bungalow at Sagada which is 2kms from Phurli Jharan. (Fig. 53,54)

Risida:

Risida of Karlamunda Block is famous for **Ramaleela opera** which starts from Sri Ramanavami. They follow the Ramaleela book of **Vaisya Sadasiva Das** of Ganjam and adding some dialogue and songs from Sitachori, Indrajit badh, Mahiravanbadh etc of poet **Vaisnab pani.** The opera has started since some hundred years. The actors who play the role of **Rama, Laxman, Sita, Hanuman** and some others maintain a holy life during this opera period. They only take "*Habisarna*" in the evening. They do not touch others and wear a sacred thread. The opera ends after the death of **Ravan.** (Fig. 58)

Rabandarh:

Rabandarh is a place of great scenic beauty lying about 12.8kms

from Bhawanipatna and approachable by a road. It is named after a small waterfall inside a mountain gorge. The panorama around provides some delightful contrasts of scenery, in mountains and overlooking dales, in bare rocks and thick forests and in the eternal calmness of the surroundings broken by the music of the fall. Despite bad communication, picnickers sometimes visit the place from Bhawanipatna. Food etc., have to be carried from Bhawanipatna as there is no market nearby. The stream which creates the fall almost dries up during the hot season. Down stream a Minor Irrigation project utilizes its water for agricultural purposes.

Sunabeda Wildlife Sanctuary:

Located close to the boundary of Chhatisgarh State on the western fringe of Odisha in the newly created Nuapada District, this sanctuary covers 600 sqkm. of dry deciduous forests. The plateau on the hill top holds a slightly undulating flat land with good edible grass. There are eleven beautiful waterfalls and seasonal streams which dry out during summer leaving few deep pools of water. These are very fascinating attractions. Major wildlife species are: tiger, leopard, hyena, barking deer, chital, gaur, sambar, sloth bear, varieties of birds such as hill myna, pea fowl, partridge and a number of reptilian species. This sanctuary is considered as an ideal habitat for Barasingha (locally extinct). **Sunabeda tiger reserve** is spread over an area of 956.1 sqm. of which 335 sqkm is core area while the rest under the boffer zone. The most attractive spot in the sanctuary is an old **Siva Lingam** in a cave of **Giribaman.** There is a garden called **Rajiv Udyan**, which adds glamour to the sanctuary. Here tribal deity **Sunadi** is worshipped in a **Ranimohan cave. Raetal Sagar,** a water reseirvoir attracts the winged guests in winter. Hence a place worthy of being seen. (Fig. 56,57,61)

Sunabeda Plateau:

It is known for its ruins including hill forts i.e. **Manikgarh** and **Jumalgarh.** From Manikgarh the plateau begins and runs from north to south. It is now full of vegetation. In ancient days the **Chauhan** rulers occupied this valley after defeating the last of **Kalchuri kings.** (Fig. 6)

Patal Ganga:

It is situated 40kms from

Khariar and 114kms from Bhawanipatna. Patalaganga is a nice spot on the bosom of nature where a spring gushes forth. The water is considered as sacred as that of the holy Ganges. A pool has been erected on the foot of the spring with an out-let through which the water flows out. Local people perform their obsequies in the downstream. (Fig. 41)

Ranimuhas:

Ranimuhas is a pilgrimage located in Sunabeda wild life Sanctuary. It is full of natural scenery. On NH No. 353 at Jadamuda bus stoppage the site is located at a distance of 23 km. Near Kholigaon which comes after **Cherechuganghat** there is a big mountain and **Ranimuhas** is located in its cave.

In between two hills of Ranimuhas there is **Guptaganga,** from where there is perennial flow of water containing 80 liters. In the cave there is collection of water on two stone platforms which are called **golden water** and **silver water** as these look yellow and white. Legend goes that a person who commits many wrongs and crimes is saved if he makes a worship here. On each day of the week there is worship of different Gods. Visits on Monday to **Lord Siva and Parvati**, on Tuesday to **Maa Mangala,** on Wednesday to **Maa Tarini,** on Thursday to **Maa Laxmi** and **Vishnu** on Friday to **Maa Santoshi** and on Saturday to **Veer Bajarangabali** and planet **Sani** and on Sunday to **Chandi.** It is a good picnic spot. (Fig. 59)

Tanwant:

Tanwant is a village about 7 kms to the south of Nuapada situated at the foot of a hill. The river Sida which takes its origin in the hills creates a **waterfall** at Bogthola which is about one kilometer to the west of Tanwant. The village has a **temple** dedicated to goddess **'Konabhoinra'.** Near the temple the relics of a ruined fort can be seen. There is a large water-reservoir close to it.

Thuamul-Rampur:

Thuamul-Rampur is a village with Block and a police-station in sadar subdivision. It is connected with the district headquarters by a road. The village was the seat of the Zamindar of Thuamul. To distinguish it from Rampur in Madanpur ex-Zamindari, it is called the Thuamul-Rampur.

Champak, sandal and Kadam trees grow in abundance in the vicinity. The river Indravati takes its rise a few kilometers to the north

of the village. The place is called **Maradhiguda**. On its bank are some old ghats (flights of steps for bathing purposes) called **Ranighat and Rajaghat.** Thuamul Rampur is called prime site of **Maa Manikeswari** worshiped in a small temple. Autumn *Puja* starts here for 16 days from Mulastami of Aswin. On **Aswa Panchami** i.e. fifth day of Aswin black fortnight **Jhamu Jatra** (Fire Walking) of Kala Vairaba takes place. Kalisi of Mahakal Vairaba walks on the fire first. Here on Vadra Sukla Dasami Nuakhai festival is done in the temple. Except **Mahakal Vairaba** who is **Parswa Devata** of **Maa Manikeswari** all deities are given **Nuakhai.** (Fig. 63)

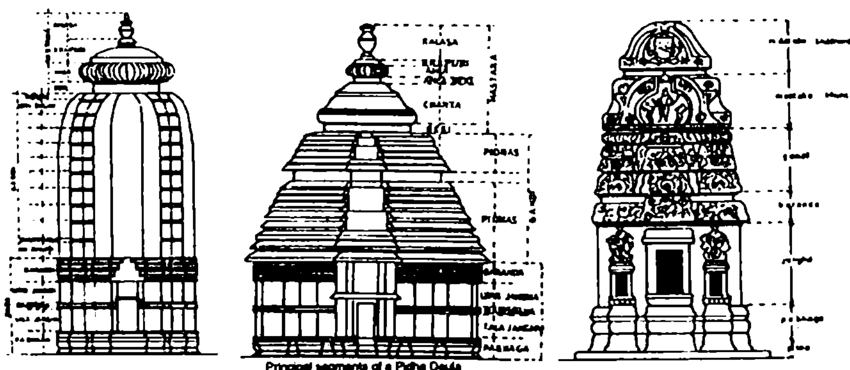
Sinder Waterfall :

This waterfall is in Thuamul -Rampur Block. The fall has come from middle of Sinder hills located in the border of Kalahandi and Nabarangpur districts. On the two sides of the hill, there is a deep jungle which creates good scenery. A perennial stream is also flowing in the hill above the waterfall. It is a good picnic spot which attracts tourists in December-January.

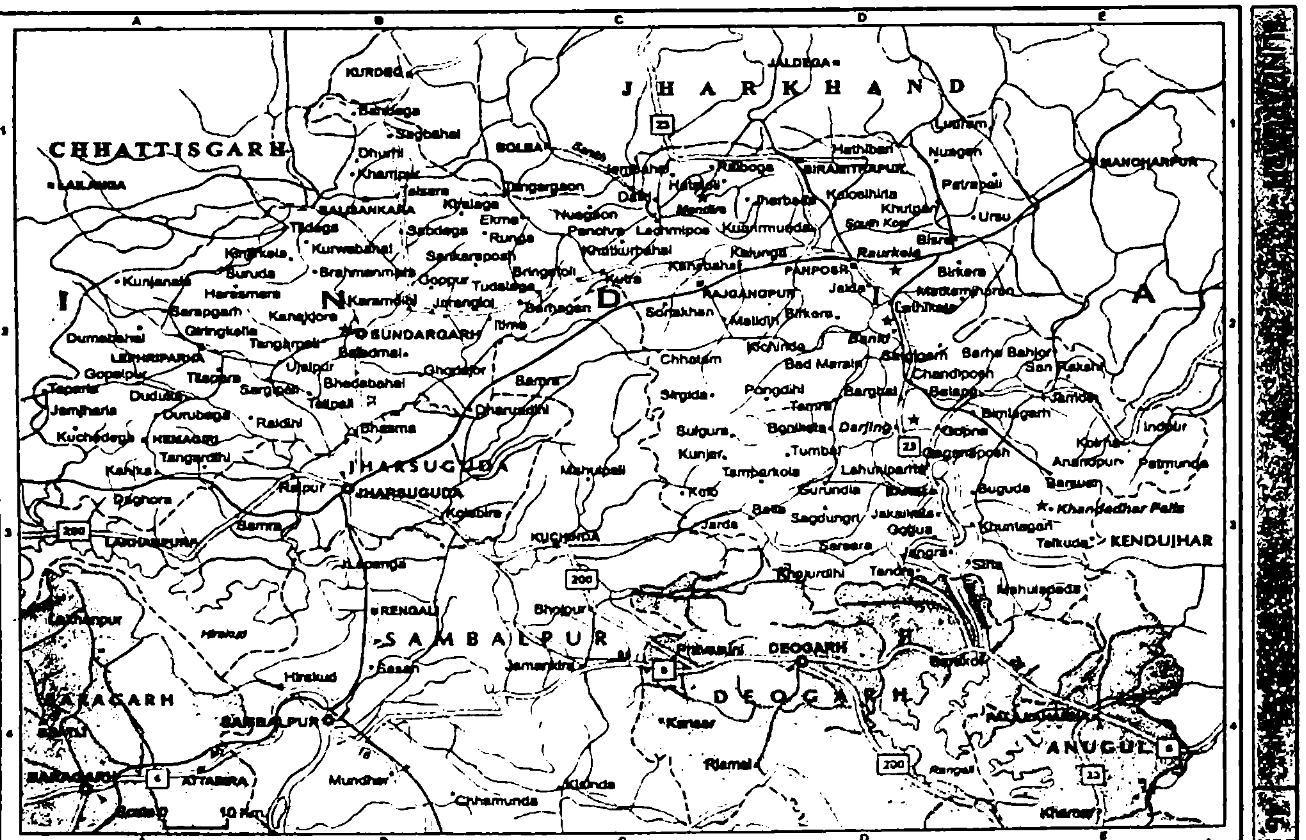
Gudguda Waterfall :

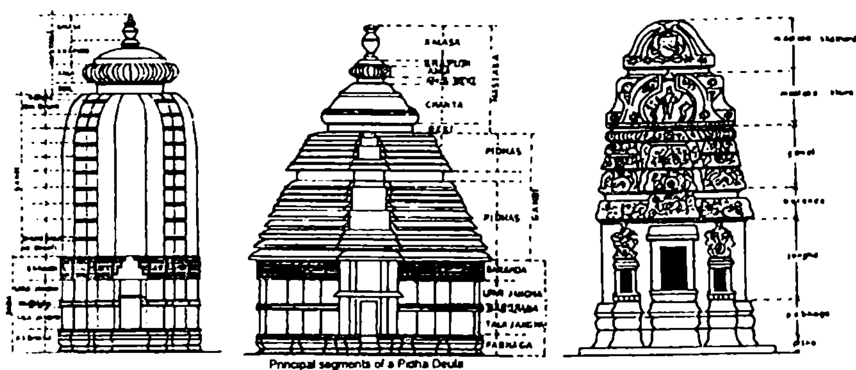
Located at a distance of 18 kms from Biswanathpur, headquarters of Lanjigarh Block this beautiful fall is beyond the sight of visitors. Water is falling from a height of 25 ft and it is a good scenery and a suitable place for picnickers. (Fig. 64)





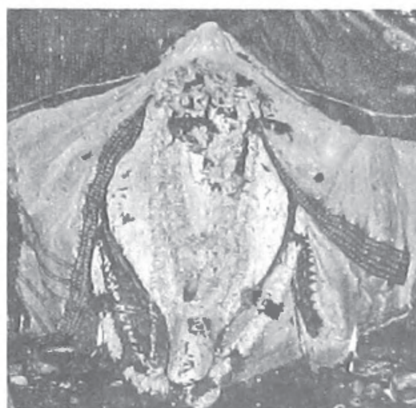
Principal segments of a Pidha Deula


CHHATTISGARH
J H A R K H A N D
I N D I A
KURDEG
JALDEGA
BOLBA
Dhurtti
Talsara
BALISANKARA
Kinjirkela
Kunjanala
Buruda
Brahmanmal
Harasmara
Sarapgarh
Kanakdora
Giringkella
Dumabahal
LEPHRIPARHA
Gopalpur
Dudula
Jamjharia
Kuchedega
HEMAGIRI
Tangardihi
Kahiya
Dighora
LAIKHANPUR
SUNDARGARH
Ujalpur
Bhedabahal
Raidihi
Bhasma
Rajpur
JHARSUGUDA
Samra
Kolabira
Dhanupali
Tangargaon
Nuagaon
Panchra
Lachhmipos
Khatkurbahal
Kutra
Bringatoli
Barhagan
Ibma
Jamtbahal
Rajboga
Hatibari
Kuarmunda
Kalunga
Kalosihiria
Khutgaon
Patrabali
Nuagan
Hathibari
BIRAMITRAPUR
MANOHARPUR
Ursu
Bisra
Raurkela
PANPOSH
Jalda
RAJGANGPUR
Sorakhan
Bikera
Birkera
Chhoham
Kochinda
Bad Marais
Barha Bahjor
San Kakahi
Chandiposh
Sargipal
Balang
Bimlagarh
Jamdar
Indour
Koirha
Anandpur
Patmunda
Bargaon
Sirgida
Pongdihi
Sulgura
Kunjar
Tumba
Tamra
Bonikela
Darling
Gobira
Gagandposh
Lahuniparha
Tamberkola
Kolo
Jarda
Gurundia
Sagdungri
Sarasra
Jakaikela
Gopua
Jangra
Tanda
Khajurdihi
Buguda
Khanjadhar Falls
Khuntagaon
Telkuda
KENDUJHAR
Sirha
Mahulapada
Mahulpali
KUCHINDA
Bhojpur
RENGALI
S A M B A L P U R
Jamankira
Sasan
Hirakud
SAMBALPUR
Riamal
Kansar
Chhamunda
Kirunda
Mundher
ATTABIRA
10 Km
D E O G A R H
DEOGARH
Pribasuni
Barakot
ANUGUL
Rangali
Kharosi
BARAGARH
23
200
6



Principal segments of a Pidha Deula

Sundargarh District





Introduction :

Sundargarh district was constituted in 1948 out of the two princely States of Gangpur and Bonai, which merged with Odisha. True to its name, this beautiful district of Sundargarh is the main industrial town of Odisha. The abundance of cave paintings in western Odisha may not sound familiar to the tourists who head for Bhubaneswar, Konark and Puri to see the temples and beaches. The cave painting sites of Sundargarh and neighbouring district of Sambalpur are beyond comprehension. Sundargarh town is the district headquarters.

Birmitrapur:

Birmitrapur is an industrial town. It is in the north of Panposh subdivision. A branch railway line connects this place with Rourkela. By road it is 20kms from Rourkela. The town has grown because of the extensive occurrence of limestone deposits around the place

which is the largest in Asia. The open-cut limestone quarry here is said to be the largest in India. The town is named after Birmitra Pratap Sekhar Deo, a former Ruler of Gangpur. The old name of the place was Raipura.

The Bisra Stone and Lime Company Ltd. which owns limestone and dolomite quarries at Biramitrapur provides educational, medical and recreational facilities to its employees and workers. The town has four churches, a mosque, and the temples of Jagannath. Guptesvar Siva, Ranisati and Samaleswari. Recently built **Ranisati temple** is a big complex and there is influx of visitors daily. The beautiful temple is called **Jhun Jhun dham of Odisha.** (Fig. 1)

Bisra:

Bisra, a village and railway station on the Howrah-Bombay section of the South-Eastern Railway is situated and is 18kms from Rourkela by road. Formerly it was an important business and industrial centre.

Though the first mention of the occurrence of limestone, and dolomite in the ex-Gangpur State (Sundargarh and Panposh subdivision) was made by the eminent geologist **V. Ball** in 1877, large-scale quarrying for limestone and dolomite commenced from about 1910 near Bisra railway station. The Bisra Stone and Lime Co. Ltd., with their headquarters at Bisra, had constructed large lime kilns here and the lime manufactured by them became well known in Kolkatta market as Bisra Lime. About 1922, the company closed down their operations here and shifted their activities to Raipura (subsequently known as Birmitrapur) where limestone and dolomite were found in enormous quantities. The busiest part of the village called Bisra town has grown at a distance from old Bisra village. Headquarters of a police station and a Community Development Block, the place has a hospital, a High English school, an Inspection Bungalow and some small industrial units.

Near Bisra (at Khuramanjan Nala), Abhoy Singh, who had joined hands with Surendra Sai against the British was murdered in 1856 by the Zamindar of Nagra with the help of the Bhuiyan headman while he was at prayer. Abhaya Singh was the younger brother of Maharaja Arjun Singh of Porahat.

Bellsargad: (Tangarapalli Block)

It is situated 16kms from

Sundargarh and is said to have been the capital of kings of **Keshari dynasty.** Two mountains Budapahad and Akhadapahad are in the north and east of the fort. Remnants of the walls built by bricks and stones are to be found. Besides there are remnants of a Siva temple known as ***Swapneswar*** and caves known as *Rajrani*. Heavily rush is felt in the temple during **Sravan mela** and **Mahasivaratri.**(Fig. 2)

Bonaigarh:

Bonaigarh is the headquarters of Bonai subdivision and is on the bank of river Brahmani, 72kms south of Rourkela. It was also the capital of Bonai ex-State. Bonai derives its name from its forests, i.e., *Bon or Bana* as they are called in Odia. The river surrounds it on the north and the east. It is no more than a populous village.

The ex-Ruler's palace stands at the end of a wide road with rows of houses on either side. Important temples of the place are those of ***Radhakrushna***, ***Baneswara***, ***Kumari***, ***Hanuman*** and ***Jagannath***. ***Kumari*** (***Durga***) is the family deity of the ex-Ruler. Bonaigarh's memorable festival is the *Chaita Parva* in which despite its tribal origin, all castes, high and low, participate. The festival takes place in April. ***Chhau dance*** is a special feature of the occasion.

Darjing and Deodarha:

It is situated 51kms from Rourkela on NH-23. On the bank of river Brahmani, amidst beautiful nature there lies the mountainous village **Darjing.** It is a perfect spot for picnic, two kms away approachable on foot is **Deodarha gorge** on the River Brahmani.(Fig. 3,4,5)

Gangpurgarh:

Gangpurgarh, a village in Sundargarh police station, is situated on the right bank of the river Ib and is about 16 kms to the north of Sundargarh. It was at one time the seat of the ruler of the ex-State of Gangpur. From **Masabira,** the first capital of Gangpur, the seat of administration was removed to Gangpurgarh by Raja Gangadhar Sekhar Deo, where he founded a new capital on the bank of the river Ib which was named after him as **Gangadharpur,** later on as **Gangpurgarh**. His kingdom was known as Gangpur after the headquarters town. Again, early in the 19th century Raja Indra Sekhar Deo shifted his headquarters from **Gangpurgarh** to Raibogagarh. Gangpurgarh contains some relics indicative of its former importance.

Ghoghar:

Ghoghar, a gorge on river Ib is 27km froms Rourkela. It is about 43kms to the north of Sundargarh town. After rainy season when the water level of Ib comes down, the river passes through a narrow stone bed extending over five kilometers. The beautiful gorge with its sylvan background is a popular picnic spot and attracts many visitors. There is a naturally formed Siva Linga of black granite at the site ***Ghogardham*** where a festival is observed on ***Sivaratri.***

Goghar temple near Rourkela carries its own historic importance. Situated at just 25 kms away from **Vedavyas,** the place is a significant seat of Siva worship. Nestled amidst deep foliage, Goghar has a history that can be traced at least five centuries back. The temple was constructed by the king of Sundargarh Raghunath Sekhar Deo. There is an interesting story associated with the construction of the temple here. It is said that the king's cattle were taken to graze in the field where the present- day temple is located. It was then a thick jungle that was inhabited by wild animals. Once, one of the favourite cows of the king went missing. When the king was apprised about this, he ordered the cowboys to assist him into the jungle to track down his cow.

After searching the jungle thoroughly, they discovered the cow near a stone and to everybody's surprise sprinkling milk over it. The curious king ordered to drag out the stone with his elephant. But to everybody's surprise, the elephant fell dead the very moment it was tied to the stone. Feeling frustrated and exhausted, the king camped nearby to rest for the evening and at night he dreamt the same stone (Linga) as Lord Siva. The next day morning he rushed to the place and to his astonishment there he found a stream of water flowing from the foot of the stone. And soon the stone (Linga) was submerged. The king, amazed at the God's miracle, built a temple on the spot and donated 590 acres of land to the Bhuyan community for maintenance and puja offering. Since then **Lord Siva** is worshipped here. The uniqueness of the temple is that till date it is the priests appointed by the people of Bhuyan community that perform worship here.

The temple was revamped to a bigger one with the donations from devotees and in 1987, **Jagat**

Guru Swarupananda Saraswati Maharaj inaugurated the new temple. Now in this temple puja is offered by Dehuri families. This historic temple celebrates mainly three festivals, **Sravana month festival** (pouring water), **Kartika Purnima and Siva ratri**. In the rainy season, more than a lakh of devotees from neighbouring States visit this place carrying water to pour on the Linga every Monday for the whole month of *Sravana.* (Fig. 6)

Hemgir:

Hemgir is a large village with a Police station. It is also spelt as Himgiri, Himgagiri and Hemagiri. An important village in the western part of the district, it was the seat of a Zamindar. Nine kilometers to its south-east there is a railway station on the Howah-Bombay line named after it. The village has extensive deposits of coal.

Jhadeswar Mahadev temple at Sukhabandh:

There is **Jhadeswar Mahadev temple** at Sukhabandha near Hemagir. In AD 928 Kapil Kesari of Keshari dynasty established **Junagarh fort.** His Vassel Takat Singh constructed this temple at **Sukhabandh.** This temple is now reconstructed and fully completed in 1815 by Indramani Sekhar Deo, Raja of Gangapur and **Tikayat Singh Zamindar of Hemagiri.** The stones of the temple are full of art.

The temple is surrounded with natural scenery with lush green forests. Places of tourist interest near this palace are **Manikmuda cave, Junagad fort, Tango Sailasray, Sibasagar tank,** etc. (Fig. 7)

Junagarh:

It is situated 180 kms from Rourkela and 4 kms from Hemgiri. This is a fort of **archaeological and historical importance** with some ancient caves having some works of Tantra worship.

Manikmuda:

Manikmuda Rock shelter is about 7 kms to the south of Hemagiri in the reserved forest of Sundergarh district. There is a **crescent- shaped Rock** shelter with an overhanging roof, partially damaged and open to the southeast with a height of 7 metres. The history of rock-painting is one **thousand years old** and painted at different times. (Fig. 8,9,10)

Jagatgarh:

Jagatgarh is a small village in

Sundargarh police station. It is on the left bank of the river Ib and is about 8km. (5 miles) to the north-east of Sundargarh. During the 19th century it was a Garh (fort) under the Gangpur ex-State. Remnants of the old fort are still to be seen here. Raja Jagadev Sekhar Deo removed the capital from **Nabarangpur** also called **Laing** (near Rajgangpur) to this place which was called after him as **Jagatgarh**. For sometime in the fourth and fifth decades of the 19th century it was the capital of Gangpur. From Jagatgarh, the capital was removed to Suadih by Raja Janardan Sekhar Deo probably towards the middle of the 19th century. The name **Suadih** was later changed to ***Sundargarh*** sometime during 1908-1910. The village has a temple dedicated to *Samalai*, the popular Goddess of western Odisha.

Khandadhar Waterfall:

A perennial rivulet, called Korapani Nala, creates a remarkable waterfall known by the name **Khandadhar,** within a few kilometers of its origin. The fall lies in village Nandapani under Bonaigarh police station. It is 19kms to the south-east of Bonaigarh and can be reached by a road the last 1.6kms is however, negotiable by foot. It is a pleasant spot amidst thick jungles and mountains, ideal for lovers of nature. On reaching it, the weary visitor would soon forget the strain of the arduous journey. It is a hidden treasure of nature. The scene created by the glittering waters that trickle down the magnificent waterfall can best be enjoyed from the mountain-top. The 800 feet (244 metres) high waterfall is said to be the highest in Odisha and 4th in India. As the volume of water discharged is far too little, there is no prospect of its being harnessed for power. Goddess ***Kanta*** is a known deity of the tribals of the locality. Nearby, there is a Rest house. (Fig. 11,12)

Ushakuti (Ushakothi) rock painting:

It is situated 47kms from Sundargarh and 157kms from Rourkela. In a reserve forest there is a rock shelter in the mountain called Ushakothi which contains **primitive paintings**. The caves are formed from the natural placement of rocks on the stiff slopes of the mountain. This is an important discovery which throws light on proto -historic culture of the region. The site of Ushakothi is at once picturesque and awe-some. The engraving which is tentatively taken

to be an **inscription has not been deciphered.** (Fig. 13,14)

Mandira:

Mandira is known for the Dam across river Sankh constructed for the supply of water to Rourkela and other industrial units in the vicinity. It is called Mandira Dam Project and is about 32 kms from Rourkela, connected by road. The Dam has been built at a point where the river enters a gorge flanked by hills and presents a picturesque sight. The construction started in 1957 and was completed in 1959. The length of the Dam is 445'008 metres (1460 ft.) and its depth is 19.8120metres (65ft.). Two Guest Houses have been built there for tourists and guests. The reservation authority is the Manager, Water Supply Plant, Hindustan Steel Ltd., Rourkela. A circular road connects the Guest Houses located at a considerable height with the main entrance where an officer issues permits for visitors to enter the Dam area. As a visitor stands on the terrace of the Guest House or moves about in the lovely garden nearby, he sees around a continuous chain of hills at a distance varying from 15kms to 30kms. The cement factory at Rajgangpur is clearly visible on the left-hand horizon, as one stands facing the lake. The whole environment is highly refreshing. It is a nice place for holidaying. Taxicabs ply from Rourkela to the Dam area. Boating facilities in the lake may be available with prior arrangement with the Dam authority. (Fig. 15)

Mirigkhoja Waterfall:

Situated 11kms from Rourkela. It is a good picnic spot. (Fig. 19)

Pitamahal:

It is situated 16kms from Rourkela and is a small dam project and ideal for outing.

Rajgangpur:

Rajgangpur is an industrial town and trading centre in Sundargarh subdivision. It is on the Howrah-Bombay section of the South-Eastern Railway and on the Sundargarh-Rourkela road. It is 64kms from Sundargarh and 43kms from Rourkela. Rajgangpur was first classified as a town in 1961 Census. The 26.16 sq km area now comprising the town contains the villages of Ranibandh, Liploi, Kumarkela, Bhatollo, Rajgangpur, and Jarmal. Kumarkela is the old section of the town. The

railway station of Kumarkela was named Rajgangpur and the town is known by that name. The town is full of narrow lanes except for the colony of the Orissa Cement Ltd. The Orissa Cement Ltd., a Dalmia Enterprise, has a cement factory and a Refractory here. The cement company was established in order to supply cement to Hirakud dam.

Rajgangpur is a centre of the **Chiristian Missionaries**. Here the German Evangelical Mission has been at work since 1899 and has its settlement. This is said to be the oldest Mission functioning in the district. There is a good church at Ranibandh, which is the headquarters of SPG, Christian Mission.

Rourkela:

Rourkela, the modern steel town is on the Howrah-Bombay Section of the South-Eastern Railway and is 413 kms from Howrah. It is well connected on all sides by well-laid roads. It is 107 kms east of Sundargarh, the district headquarters town.Rail link with Bhubaneswar, Puri, Koraput, Tatanagar, Vishakhapatanam and New Delhi is available.

Prior to the opening of the railways, Rourkela was an obscure village. It assumed some importance when Birmitrapur branch line was laid from here. But its glory came with its selection as the site for the establishment (in 1955) of the first of the three steel plants in public sector. The construction work started in October 1956. Soon after the market and the township grew up. Area of the present town of Rourkela covers 95.31 sq km and it is one of the biggest towns in Odisha. Of this, the area of the steel township alone is 45.20 sq km.

Rourkela has a good natural setting. Girdled by verdant hills and encircled by three rivers, the modern steel township at Rourkela exudes an air of friendliness and tranquility. The hill range separates the township from the Plant providing a natural screen to cut off the smoke and din of the plant. Spread over an area of 45.20 square kilometers the township is divided into 20 sectors on both sides of the beautiful two-way Ring road.

The Rourkela Steel Plant has the distinction of being the first of the three Public Sector steel plants set up in India to meet the growing demands of steel and to set up a strong industrial base for our economy.

It is one of the most modern steel plants incorporating latest technological developments. It has one of the world's most modern Hot Rolling Mill and Cold Rolling Mill complexes. The beautifully landscaped **Indira Gandhi Park,** which has a lovely lake, provides relaxation. The observation tower in the Park, animals at its Zoo, and the children's train around the lake are source of enjoyment to children.The **I.G. Hospital** is a fully equippid Hospital for health care. (Fig. 18,20,21,26)

Sarapgarh:

Sarapgarh, a village in Lefripara police station, is 35kms west of Sundargarh town. The place is sometimes identified by scholars with Sarabhapura, the headquarters of the ancient Sarabhapuria ruling family (6th century AD). The first of the **Sarabhapurias** was one **Sarabharaja** after whom the dynasty and the capital were named. The association of this place with Sarabhapuria family is yet to be corroborated by archaeological finds. Local people also call the village **Sarapagarh** (Sanskritised from Sarpagarh, i.e., the Snake-fort. According to **Cobden-Ramsay,** a British Officer, "Sarapgarh derives its name from a cave, said to be occupied by a snake family, which the rural population have, for ages worshipped". Sarapgarh was a Bhuiyan feudatory (Zamindari) of Gangpur ex-State.

Sundargarh:

Sundargarh is the headquarters town of the district, situated on the left bank of the river Ib. It is 35kms north of Jharsuguda, which is the nearest rail-head on the Howrah-Bombay section of the South-Eastern Railway. The Sambalpur-Rourkela road also passes through Sundargarh.

About the middle of the 19th century, a village called **Suadiha** was selected to be the capital of Gangpur ex-State for better communication facilities, and the old capital **Jagatgarh** was abandoned. Suadiha was **renamed as Sundargarh** sometime during 1908-1910. After the merger of the States in 1948 it was selected as the headquarters of the newly formed district.

The town extends around a large tank with a hillock nearby but in its busy part it has a clumsy growth. Its expanding market is fairly busy. The ex-Ruler's palace is an imposing building on an ex-

tensive area with a surrounding wall. Near the palace is the **Durbar Hall** built in 1917. The Collectorate and many other offices and courts are housed in a fine looking spacious red building called '*Katcheri*'. This building, meant to accommodate the departments of the State, was opened in 1914 by the then Governor of Bihar and Orissa. The building, when built, was the largest of its kind in the Eastern States. Nearabout the 'Katcheri' are many other office buildings and official quarters. The town has a college and several schools. It contains a number of temples of which important are those dedicated to the deities ***Jagannath*** (below the hillock), ***Jagannath*** (inside palace compound), ***Vishnu***, ***Radhakrishna*** and ***Samalei***. *Samalei* is a very old deity who was probably offered human sacrifice during pre-British days. Affairs of all these temples are managed by the Commissioner of Religious Endowments. The town has a Circuit House, an Inspection Bungalow, and a Dharmasala (estd in 1933). (Fig. 17)

Medheswar Mahadev at Majhapada:

There is the temple of ***Medheswar Mahadev*** at Majhapada situated at a distance of 20kms from Sundargarh.

The temple is located near the river Saphi. Although the river is dry in summer, for a length of 50ft of river near the temple never dries. It is believed that this water ditch is connected by a tunnel to a cave. The temple is new and since 1997 *Akhand Namasankirtana* is going on. On festive occasions there is heavy rush of pilgrims. (Fig. 16)

Tensa Township, Tensa:

Tensa, situated is 96 kms from Rourkela on the south-east side. It is a hill resort with a township constructed by the Hindustand Steel Ltd. Population in 1971 was 3,465. It is called fondly the **Darjiling of Odisha.** Tensa is a scenic and picturesque place. The serpentine ghat road unconquerred sky kissing trees is a feast for the eyes. The hill top view of the unsplit country side is captivating.

Vedavyasa:

It is situated 13kms from Rourkela. Situated at the confluence of the rivers **Sankh and Koel**, and origin of river Brahmani, Vedavyasa is one of the beauty spots of the district. Vedavyasa is

the name of a small hill on which there are three temples, two dedicated to ***Siva*** and one to ***Rama.*** In the temple of Rama, there are the images of ***Jagannath, Balabhadra and Subhadra,*** besides the usual trio : *Rama, Lakshman* and *Sita*. The river Sankh and Koel meet here and the united stream flows south under the name of **Brahmani.** The place is about 5 kms from Panposh and about 13kms from Rourkela, communicable by road. The place with its natural charm and relative calmness is an ideal picnic spot. The place stands as an attraction for tourists, pilgrims, poets and sight-seers.

Vedavyasa is a **Tirtha** (a place of religious sanctity) and a dip in the holy water at the confluence of the two rivers is believed to wash away sins. The premier festival of the place is **Sivaratri** (held in February – March) which is popularly called **Vedavyas mela.** A week- long concourse takes place on that occasion at the foot of the hill. During the fair, about 50,000 persons from far and near visit the place, the largest gathering is of course, on ***Sivaratri*** day itself. As elsewhere, devotees of Lord Siva keep themselves awake throughout the night. Sitting near the temple with earthen lamps they meditate till dawn when the priest of the temple signals the end of the night by raising a light (***Maha Deepa***) on the spire of the temple. On the occasion of Sivaratri Balunkeswar temple,Chandrasekhar temple, Rama temple, Vedavyas cave, Radha Krishna temple and Saraswati temple are renovated.

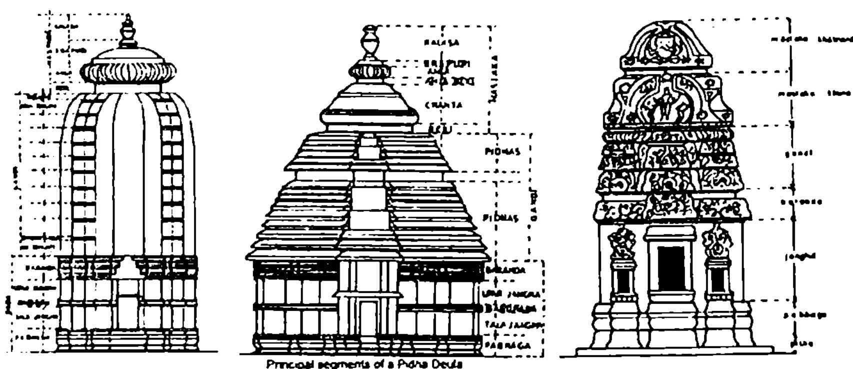
Devotees also flock to the two Siva temples (of **Chandrasekhar** and **Balunkeswar**) atop the hill on Mondays, for Monday is propitious for the worship of Siva.

Tradition associates river Brahmani with the scene of the amour of sage **Parasara** with the fisherman's daughter **Matsyagandha,** the offspring of which was the reputed **Vyasadeva** whose name the place bears. The ruins of a cave are pointed out by local people as the place where Vedavyasa lived and composed the great epic **Mahabharata.** The tradition has inspired many poets of Odisha to write beautiful poems about the sanctity and beauty of the place, of which mention may be made of the poem **'*Vedavyas*'** by poet ***Gangadhar Meher*** which gives a charming account of the natural beauty and the legends as-

sociated with the place. The ruins of a cave here are pointed out by local people as the place where **Vyasdev** lived and composed **Mahabharat**.

The Vedic Ashram (Gurukul Ashram), established under the aegis of the **Arya Samaj** since 1957, is maintaining here one Ayurvedic Dispensary, and a school on the lines of **Gurukula Ashram. Swami Brahmananda Saraswati** who died in the year 2000 had done all such development works. There is an Inspection Bungalow at Vedavyasa. (Fig. 22, 25)





Principal segments of a Pidha Deula



Fig 1 : Children playing Rajadoli



Fig 2 : Maha Sivaratri Puja



Fig 3 : People awaiting for Magha-saptami dip in Chandrabhaga



Fig 4: Lord Lingaraj is going to marry Gauri in Sital-Sasti-Festival at Bhubaneswar



Fig 5 : Rukuna Rath of Lord Lingaraj going to Mausima temple



Fig 6 : Car festival of Lord Jagannath at Puri



Fig 7 : Trio come to Snan Mandap in Snan jatra



Fig 8 : Rukmuni and Krishna marry in Champak Dwadasi



Fig 9 : Goddess Durga



Fig 10 : Lord Ananta is worshipped on Ananta Chaturdashi day



Fig 11 : Maa Durga fighting with Mahinsasura



Fig 12 : Jhulan festival



Fig 13 : Sri Ganesh is worshipped on Ganesh chaturthi

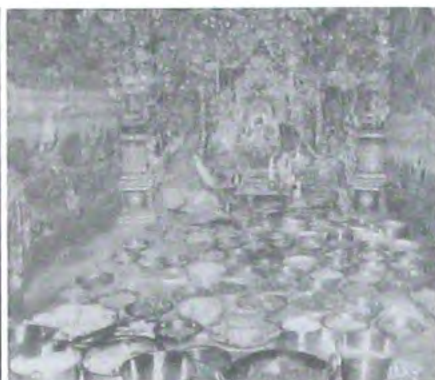


Fig 14 : Varities of food (Cakes and curries) on Jhulan purnima offered in Radhesyam Math, Puri



Fi 15 : Cattle are fed on the occasion of Gamha-Purnima



Fig 16 : Maa Laxmi is worshipped on Kumar Purnami



Fig 17 : Gajalaxmi Puja on Kumar Purnima day



Fig 18 : A dance on Kumarpurnima



Fig 19 : Chanda Puja (moon worship) by young girls



Fig 20 : Puchi Play



Fig 21 : Girls worshipping in Janhiosha in front of Basil plant



Fig 22 : Kumarpurnima, girls offering puja to Chanda (moon)



Fig 23 : Famous Balijatra festival of Cuttack



Fig 24 : Dola Yatra



Fig 25 : Holi



Joy riding in holi



Fig 26 : Holi



Fig 27 : Actors of Dhanu Jatra



Fig 28 : Fire walk in Jhamu Jatra



Fig 29 : Dhanu jatra



Fig 30 : Chandan Jatra at Puri



Fig 31 : A Pana(sugar candy water) offering to Tulsi plant on Visub sankranti



Fig 32 : Thakurani Jatra at Brahmapur



Fig 33 : Trio are bathed on Devasnan Purnami



Fig 34 : Ploughing on Akshaya trutia



Fig 35 : Goddess Laxmi being worshipped in Sudasa-brata



Fig 36 : Married women in a line to offer puja on Sudasa Brata



Fig 37 : Janmastami : Lord Srikrishna is born



Fig 38 : Janmastami, Krishna is taken to Gopapur by Vasudeb, a palm leaf art



Fig 39 : Mahalaya Shradha



Fig 40 : A woman lighting a Diya



Fig 41 : Diyas are lighted on Diwali



Fig 42 : Habisialis in the month of Kartik



Fig 43 : Habisalis taking Prasad before evening



Fig 44 : Habisalis worshiping on 1st Monday of Kartika



Fig 45 : Radha Damodar Puja by Habisalies



Fig 46 : Akas Dipa



Fig 47 : Kartik brat being observed by old ladies



Fig 48 : Kartikpurnima-Paper Boat sailed



Fig 49 : Lord Sriram with Sita and Laxman



Fig 50 : Anlanavmi Puja



Fig 51 : Makar festival in North Odisha



Fig 52 : Bhai Jiuntia



Fig 53 : Savitri Brat by married women



Fig 54 : Bhimasen Ekadasi,Pandab brothers with Draupadi



Fig 55 : Saraswati Puja



Fig 56 : Devotees offering 'Diyas' in temple on Janmastami



Fig 57 : Diti Bahan Puja



Fig 58 : Lord Biswakarma



Fig 59 : A woman selling water lily for Khudurkuni puja



Fig 60 : Khudurukuni Osa by unmarried girls



Fig 61 : Bhoktas in Danda festival



Fig 62 : Bhoktas in Danda Parab Getting Penance



Fig 63 : Lord Somanath (Siva) is worshipped



Fig 64 : Priests offering Nabarna to secondary deities on Samaleswari temple premises



Fig 65 : Dhanu Muan is prepared at Brahmapur

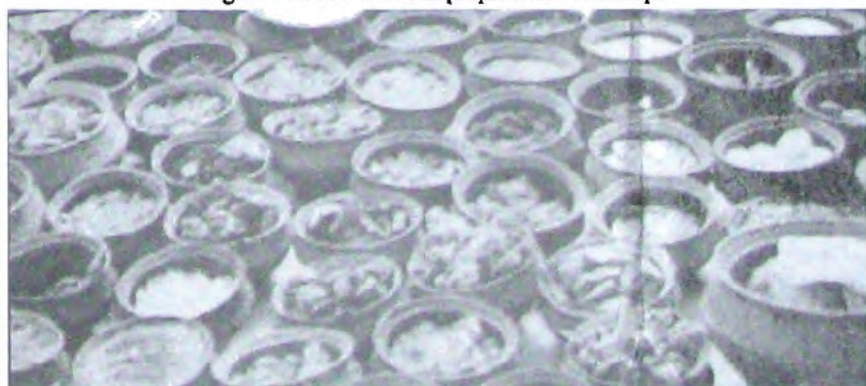


Fig 66 : Pahali bhog of Lord Jagannath



Fig 67 : Nuakhai in Western Odisha



Fig 68 : Devotees collecting water from Mahanadi for Bolbom ceremony



Fig 69 : On one Monday of month of Shravan at Llingaraj temple, Bhubaneswar



Fig 70 : Young Kaudias carrry water



Fig 71 : Siva image worsipped in Bali Trutia



Fig 72 : Prathamastami, the eldest child given Haraj



Fig 73 : On Bada Osha, devotees going to Dhabaleswar in a Boat



Fig 74 : Bhagabat Melan



Fig 75 : A vendor selling paddy shoots on the eve of Manabasa Gurubar



Fig 76 : Pouring milk in burrows on Nag chaturthi



Fig 77 : Laxmi-puja on Manabasa Gurubar(Thursday)



Fig 78: Devotees in que at Dhabaleswar for Badaosa



Fig 79 : Samba Dasami puja



Fig 80 : Samba Dasami puja



Fig 81 : Trinath mela puja



Fig 82 : Rusi Panchami in Puri temple



Fig 83 : Pua Jiuntia Puja



Fig 84 : Rabinarayan Brat puja



Fig 85 : Manasa Panchami



Fig 86 : Ushakothi festival artiste in dancing pose



Fig 87 : Raja of Puri in Pusyavisek



Fig 88 : Byanjan Dwadasi,506 varities of cakes and curries offered to Srikrishna



Fig 89 : Dhanteran puja



Fig 90 : Mango flowers(baula)



Fig 91 : Giri Gobardhan puja, Srikrishna holding the mountain



Fig 92 : Gostastami Puja



Fig 93 : Jhamu at Ogalpada



Fig 94 : Parab in Koraput district



Fig 95 : Sital Jhamu at Ogalpada, Patuas showing Dhuli Danda



Fig 96 : At the beginning of Sahijat at Puri, Krishna and Balaram go to Sri Mandir



Fig 97 : Panchu Dol at Ranpur



Fig 98 : Konark dance Festival



Fig 99 : Women of Telugu community celebrate Kunkum puja in a temple at Muniguda near Rayagada



Fig 100 : Puri-Beach-Festival



Fig 101 : Puri beach festival



Fig 102 : Rajarani-Music-Festival : Temple illuminated



Fig 103 : Searching for Narayan



Fig 104 : Pakhala, the Odia cuisine



Fig 105 : Hingula jatra



Fig 106 : A devotee of Danda festival is upside down and fired from ground



Fig 107 : Dayana Plants



Fig 108 : Devotees of Danda Festival rolling on thorny bushes



Fig 109 : Fire walk on Visuv Sankranti by Danduas



Fig 110 : Osakothi images of Gods and Goddesses painted



Fig 111 : Batamangala worship in the month of Chaitra on Tuesday



Fig 112 : Devotees making a beeline to worship on the occasion of Hanuman Jayanti and Mahabisuba Sanskranti



Fig 1 : Odissi Dance



Fig 2 : Odissi Dance



Fig 3 : Odissi Dancer



Fig 4 : Mega Odissi Dance



Fig 5 : Gotipua-Dance



Fig 6 : Ghantpatua Dance



Fig 7 : Gotipua Dance



Fig 8 : Chaiti Ghoda Nata



Fig 9 : Ghumara Dance



Fig 10 : Kalahandi- Ghumara Dance



Fig 11 : Chaiti Ghoda Dance



Fig 12 : Ghumara Dance



Fig 13 : Ranapa Dance



Fig 14 : Animal Mask Dance, Ganjam



Fig 15 : Ranapa Dance



Fig 16 : Mayurbhanj - Chhau



Fig 17 : Kela Keluni Dance



Fig 18 : Masks of Chhau



Fig 19 : Chadheya Dance



Fig 20 : Kela Nacha



Fig 21 : Kela Sports



Fig 22 : Bagha Nacha



Fig 23 : Traditional Odisha Baghanrutya Group



Fig 24 : Sambalpuri Dance



Fig 25 : Sambalpuri Dalkhai Dance



Fig 26 : Sambalpuri Dalkhai Dance



Fig 27 : Ramaleela Jatra



Fig 28 : Scene in Prahalad Natak



Fig 29 : Hiranya Kasyapu and Prahalad in Prahalad Natak



Fig 30 : Scene in Moghul Tamusa



Fig 31 : Scene of Prahalad Natak



Fig 32 : Bhakta Prahalad



Fig 33 : Theatre acting



Fig 34 : Hiranyakasyapu in Prahalad nataka, Berhampur, Ganjam



Fig 35 : Daskathia



Fig 36 : Khanjani



Fig 37 : Palla



Fig 38 : Sankirtan near Mahodadhi



Fig 39 : Sankirtan



Fig 40 : Typicl picture of Parashurama



Fig 41 : Danda Nata

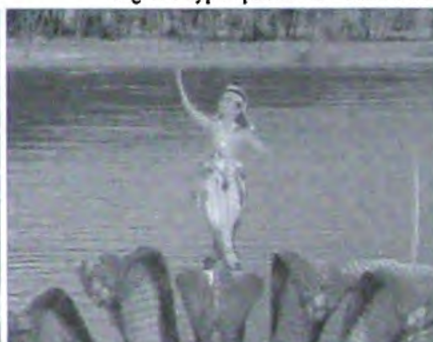


Fig 42 : Kali Dahan



Fig 43 : Bandinat



Fig 44 : Bharat Leela



Fig 45 : Bharat Leela, Ganjam



Fig 46 : Ghoodaki



Fig 47 : Dhana Koila



Fig 48 : Sabdaswar Nata



Fig 49 : Kendara Geet



Fig 50 : Dhanujatra



Fig 51 : Blowing in Jodi Sankh (Double Conch)



Fig 52 : Odia dancers

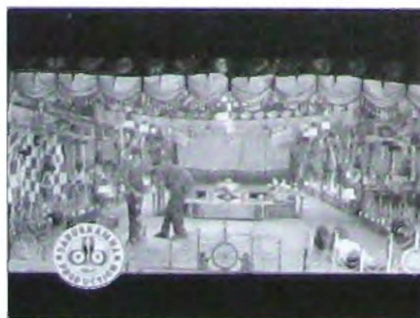


Fig 53 A scene in Odisha Jatra party



Fig 54: Mridanga in making for Sankritan



Fig 1 : Pattachitra in palm leaf - Kanchi Avijan - Krishna and Balaram meeting Manik



Fig 2 : Pattachitra made at Raghurajpur



Fig 3 : Pattachitra on palm leaf, Yasoda churning curd



Fig 4 : Pattachitra



Fig 5 : Painting of Goddess Durga



Fig 6 : Saora wall painting

Fig 7 : Pattachitra - Krushna & Balaram going Mathura



Fig 8 : Pattachitra-Making Setu Bandha



Fig 9 : Hanuman, Folk Painting of Koraput District



Fig 10 : Pipili applique works



Fig 11 : Silver filgri woks



Fig 12 : Applique works at Pipili



Fig 13 : Stone carving



Fig 14 : Wood carving, Nabagunjar



Fig 15 : Horn works



Fig 16 : Nrusingh in wood



Fig 17 : Lacquer works



Fig 18 : Terracotta Elephant



Fig 19 : Wood Carvings



Fig 20 : Terrakotta works



Fig 21 : Handlooms



Fig 22 : Artisans are crafting Mali (beads)



Fig 23 : Golden grass (Kainch) craft

Fig 24 : Tribal Craft



Fig 25 : Bamboo craft



Fig 26 : Bamboo craft



Fig 27 : Talari to cover head



Fig 28 : Coir works



Fig 29 : Dhinki to dehusk Paddy



Fig 30 : Clay Dolls



Fig 31 : Cane (Beta) works



Fig 32 : Stone Ware



Fig 33 : Bell metal craft



Fig 34 : Bell metal craft



Fig 35 : Bell-metal craft making



Fig 36 : Bell metal craft making



Fig 37 : Two foreigners watching the making of Bell metal works



Fig 38 : Making of a Pudug



Fig 39 : Palm leaf craft, Radha Krishna in Gitagobinda text



Fig 40 : Palm leaf craft



Fig 41 : Palm Leaf Crafts



Fig 42 : Ganjapa



Fig 43 : Dhokra elephant



Fig 44 : Dhokra images



Fig 45 : Solapith



Fig 46 : Ganjapa being prepared



Fig 47 : Jhoti





Fig 48 : Dhokra artisans are busy in making



Fig 49 : Folk art Jhoti



Fig 50 : Masks



Fig 51 : Ivory works



Fig 52 : Jhoti, Balasore district



Fig 53 : Folk art Jhoti



Fig 54 : Sand Art



Fig 55 : Terracotta Works

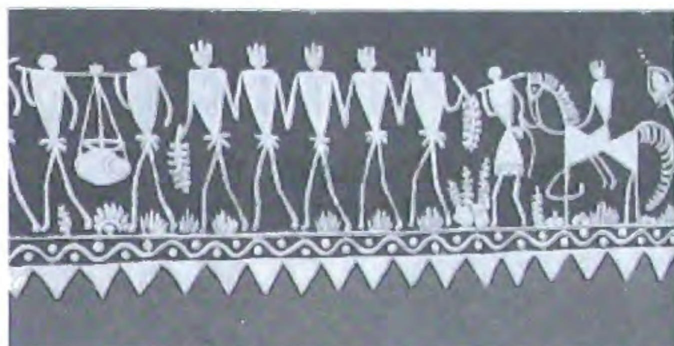


Fig 1 Tribal Paintings



Fig 2 Tibal art Index



Fig 3 Ghoomara Dance



Fig 4 Tribal Dance



Fig 5 Saora woman grinding pulses



Fig 6 Saora Woman



Fig 7 : Bhumia Woman



Fig 8 : Bhuina

Fig 9 : Gadaba Woman



Fig 10 : Gadaba Woman



Fig 11 : Gadaba Tribal Dance



Fig 12 : Patakhanda jatra of Bondas



Fig 13 : Gathering of Bondas



Fig 14 : Bonda's Salap wine



Fig 15 : Bondas collecting Mahul flowers



Fig 16 : Koyas Dancing



Fig 17 : Juanga Dance



Fig 18 : Santals



Fig 19 : Juangs in Dance



Fig 20 : Kondha Woman



Fig 21 : Kolha Woman



Fig 22 : Kutia Kondh woman



Fig 23 : Dongria Kondhs



Fig 24 : Bonda Festival



Fig 25 : Kondhs making Puja



Fig 26 : Dongria Kondh Tribe



Fig 27 : Oram Women



Fig 28 : Paraja Woman



Fig 29 : Paraja women of Koraput District Dancing



Fig 30 : Santaal 's Puja Rituals



Fig 31 : Sabar Women Dance



Fig 32 : Dhemsa Dance



Fig 33 : Chakutiabhunjia Women



Fig 34 : Chaiti Festival Dance



Fig 35 : Chaiti Parab



Fig 36 : Karma Dance, Sundargarh District



Fig 37 : Karama Dance



Fig 38 : Karamasuni Puja



Fig 39 : Malyabanta Mahoschab at Malkangiri



Fig 40 : Pusa Punei



Fig 41 : Hera Parab



Fig 42 : Bahabanga Festival of Tribals



Fig 43 : Dalkhai dance



Fig 44 : Magha parab



Fig 45 : Dura dance

Fig 46 : Musical instruments of Tribals



Fig 47 : Munda



Fig 48 : Kharia



Fig 49 : Mass Tribal women dancing



Fig 50 : Girls doing Dhemsa dance during Chaiti festival at Koraput



Fig 51 : Burlang Yatra - Adivasi women coming with their seeds



Fig 52 : Burlang Yatra - Seeds display



Fig 53 : A Santali belle is locking flower in friend's head on Baha banga festival



Fig-1 : Baisipalli-wildlife-sanctuary



Fig 2 : Watch tower at Lagalkhola Bailsipalli



Fig 3 : Dyutikesar Temple



Fig 4 : Deity Dutikeswar



Fig 5 : Gatiswar Siva Temple



Fig 6 : Gatiswar Siva Temple



Fig 7 : Tarabalo hot Spring

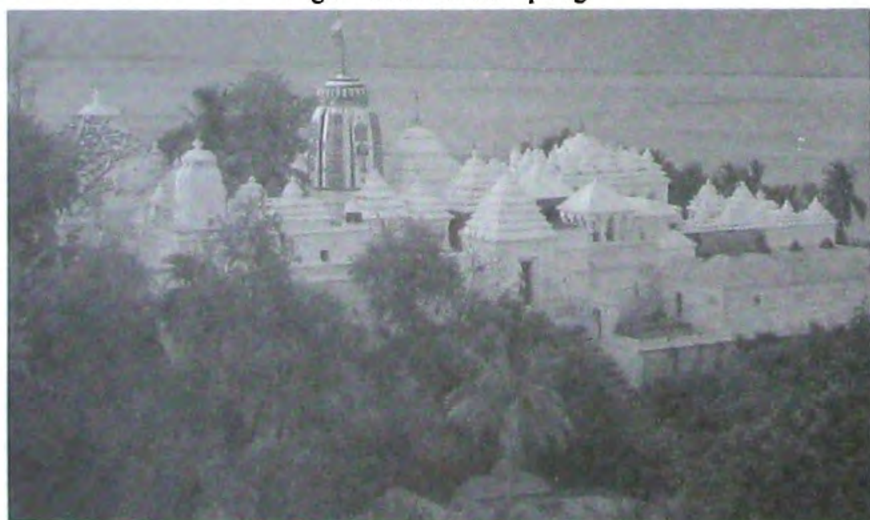


Fig 8 : Kantilo Neelmadab Temple



Fig 9 : Nilmadhab Temple





Fig 10 : Mundia Hanuman



Fig 11 : Kantilo Nilmadhab Jew

Fig 12 : Mundia Hanuman Temple



Fig 13 : Jogijogiani



Fig 14 : Ravan in Lankapodi



Fig 15 : Lankapodi at Dasapalla
Sita is whisked away in
Puspak Viman



Fig 16 : Lord Mahaveer of Daspalla



Fig 17 : Raghunath temple, Daspalla



Fig 18 : Manibhadra Hills



Fig 19 : Satkosia George



Fig 20 : Mahanadi bridge at Sidhamula connecting Kantilo & Narasinghapur

Fig 21 : Sidhamula, steps to Gokul Temple



Fig 22 : Maa Kalapata Sanctum



Fig 24 : Maninageswari temple at Hill top



Fig 23 : Ranpur, Maninag temple on hill top, a distant view



Fig 25 : Ranpur palace



Fig 26 : Maninageswari Temple



Fig 27 : Ranpur Jagannath Images



Fig 28 : Ranpur Jagannath Temple



Fig 29 : A visitor takes a dip in the Asurkumari Snana Kund



Fig 30 : Asurakumari-waterfall



Fig 31 : Dakhinakali at Nayagarh



Fig 32 : Jagannath temple at Khandapada



Fig 33 : Nayagarh Jagannath temple, distant view



Fig 34 : Samant Ch. Sekhar



Fig 35 : Gopinath temple, Nayagarh



Fig 36 : Radha Gobind Mandir, Puruna Rajabati, Nayagarh



Fig 38 : Jagannath temple
Nayagarh



Fig 37 : Odagan Raghunath jew in
Krushn Balaram Vesh



Fig 39 : Odagaon,Images of
Raghunath jew



Fig 40 : Odagon Raghunath temple



Fig 41 : Inside Garbhagruha of Kapileswar temple



Fig 42 : Kapileshwar temple at Gujnajabaran, Sarankul



Fig 43 : Deity Ladubaba at Sarankul



Fig 44 : Budhabudhiani Dam



Fig 45 : Ladubaba temple at Sarankul



Fig 46 : Manikapatna Cattle Market



Fig 47 : Manikpatna weekly market



Fig 48 : Baliharachandi Beach



Fig 49 : Baliharchandi temple



Fig 50 : Balighai beach



Fig 51 : Tribeniswar temple, near Konark



Fig 52 : Nrusingha Temple



Fig 53 : Bhagabati at Konark



Fig 54 : Sradha on Triveni Amabasya at Triveni Pith near Banamalipur



Fig 55 : Maipimela festival, ladies prostrate before the diety



Fig 56 : Pipili applique works



Fig 57 : Pipili Chandua



Fig 58 : Dhauli Aswastama elephant



Fig 59 : A large gathering of people to see Kath- Chakra ban in festival



Fig 60 : Dhauli rock edicts



Fig 61 : Ddhauli pagoda with Dhavaleswar Siva temple



Fig 62 : Santi Stoop at Dhauli



Fig 63 : Bahirangeswar temple



Fig 64 : Tunnel at Dhabaleswar temple



Fig 65 : Daya river near Dhauli



Fig 66 : Dance at Gokhibaba Sanctum



Fig 67 : Dhabaleswar temple on Dhauli hills



Fig 68 : Ganesh at Garedipanchan Temple



Fig 69 : Sivaling of Garedipanchan Temple


Fig 70 : Budhanath temple at Garedipanchan before conservation


Fig 71 : Yogini temple, Hirapur


Fig 72 : Buddhanath Deb Temple Garedipanchan after reconstruction


Fig 73 : Half broken temple of Budhanath at Garedipanchan


Fig 74 : One of Chausath Yoginis


Fig 75 : Yogini Aditiya, Hirapur



Fig 76 : Yogini temple at Hirapur



Fig 77 : Kakatpur-Mangala temple



Fig 78 : Konark, lion over elephant



Fig 79 : Surya Temple or Black Pagoda, Konark ruined condition, (2nd Half of 19th Century)



Fig 80 : Kakatpur-Jhammu-yatra



Fig 81 : Chandrabhaga light house



Fig 82 : Maa Mangala, Kakatpur



Fig 83 : Konark temple

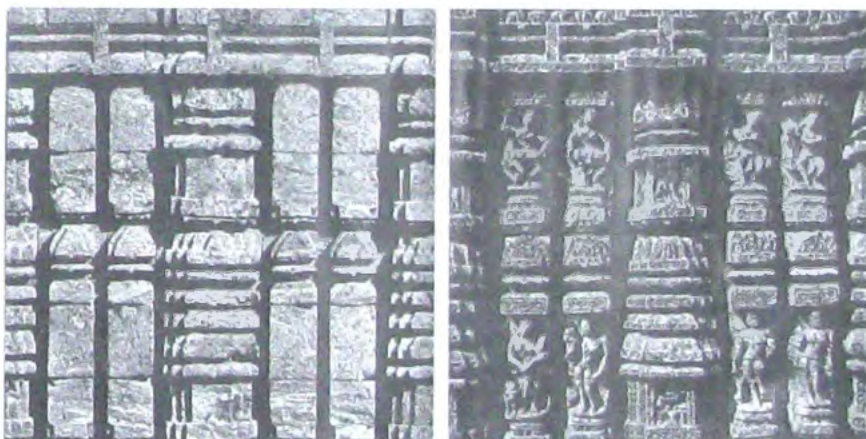


Fig 84 : Innumerable bands in relief, featuring dancing girls and musians,cover the base of the dancing pavilion.This detail of an incomplete section shows the method of working



Fig 85 : Konark horse



Fig 86 : Elephant before conservation



Fig 87 : KonarkSculpture



Fig 88 : A Giraffe engraved in Konark temple



Fig 89 : Konark-Puri Marine drive Road



Fig 90 : Painting of Fergusson in 1847

Fig 91 : Konark temple plan (2nd half of 19th Century) (Percy Brown)



Fig 92 : Sea view near Konark



Fig 93 : Statue of one of the two horses near the Ashvadvara, Surya Temple or Black Pagoda, Konark - Orissa 1890



Fig 94 : Sculptured horse, Konark



Fig 95 : War elephant in Konark temple



Fig 96 : Lion over elephant, Konark,old photo



Fig 97 : Nabagrah, Konark



Fig 98 : Nine - planet worship, disabled children sunk upto waist



Fig 99 : Dip in Chandrabhaga



Fig 100 : Car festival of Sun-god by Ananta Abadhut Math



Fig 101 : Kurum Buddhist remains

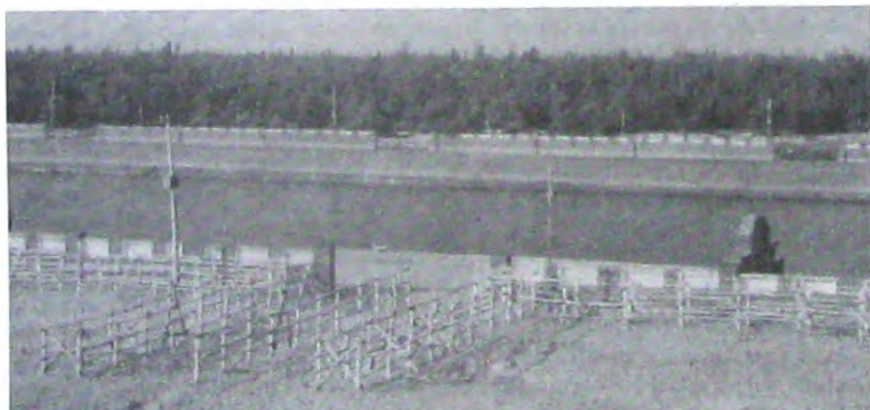


Fig 102 : Chandrabhaga made ready for Maghasaptami dip



Fig 103 : Balukhand sanctuary



Fig 104 : Porridge is prepared by bathed milk



Fig 105 : Ramachandi Handibhanga jat food cooked



Fig 106 : Handibhanga Jata going in a line to throw



Fig 107 : Women throwing earthern utensils

Fig 108 : Ramachandi Temple



Fig 109 : Raghurajpur village



Fig 110 : Sakshigopal Temple



Fig 111 : Ramchandi beach



Fig 112 : Kathiyatra at Alugam



Fig 113 : Khaiphod Jatra



Fig 114 : Painting on Satyabadi Banavidyalay



Fig 115 : Khaiphod jatra - iron hooks pierced in back

Fig 116 : Balipatna Deputy Melan



Fig 117 : Statue of Dasia at Baligan



Fig 118 : Nikunjabihari temple, Balianta

Fig 119 : Maipi mela at Nimapada, the women devotees prostrate



Fig 120 : Panchu Pandab Gumpha



Fig 121 : Betel leaf business at Banamalipur market



Fig 122 : Atri



Fig 123 : Sri Aisaneswar at Sahaspur



Fig 124 : Sri Aisaneswar at Sahaspur



Fig 125 : Junei weekly market



Fig 126 : Brahmagiri Alarnath temple



Fig 127 : Maipi mela at Nimapara



Fig 128 : Atri, women searching for areca nuts

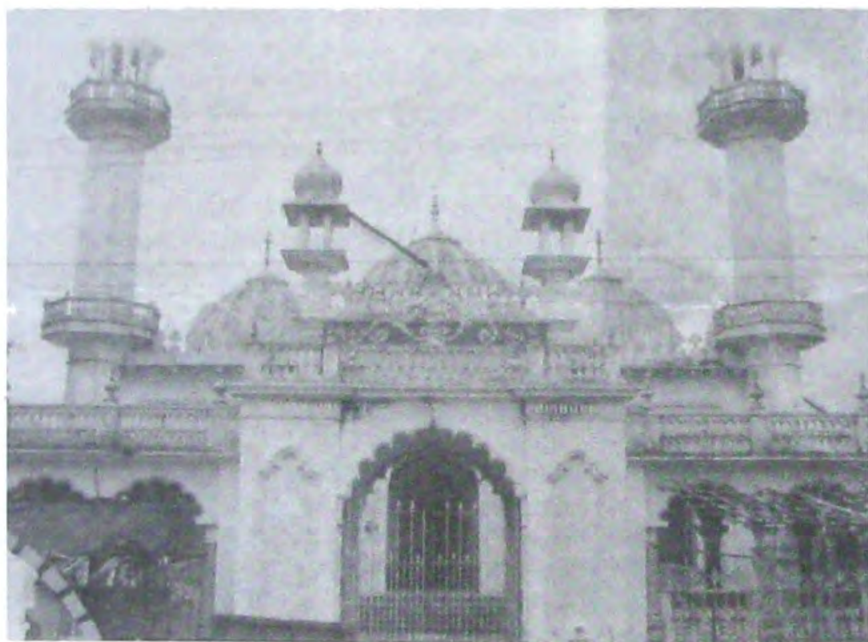


Fig 129 : Kaipadar Dargha



Fig 130 : Deity Ugratara at Bhusandpur



Fig 131 : Alarnath deity



Fig 132 : Deity Lord_Hatakeshwar

Fig 133 : Sanctum of Maa Barunei



Fig 134 : Bhusandpur Ugratara temple



Fig 135 : Temple of Lord_Hatakeshwar

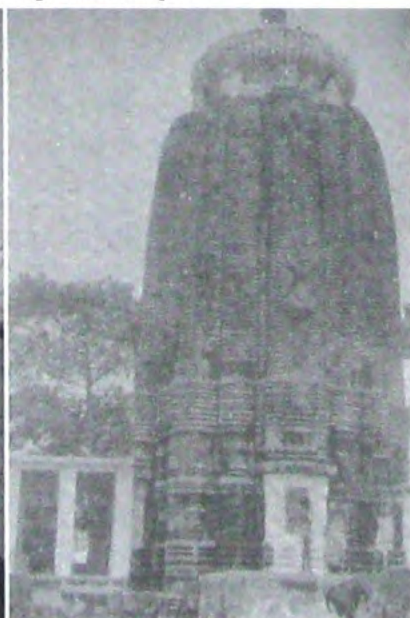


Fig 136 : Somanath temple at Budhapada


Fig 137 : St. John Church, Gospel


Fig 138 : St John church, Jatni


Fig 139 : Harirajpur melan


Fig 140 : Skeletal remains, digging in progress


Fig 141 : Ganesh puja


Fig 142 : Radhakrushna temple, Jaripada


Fig 143 : Biswanath Temple at hill-top



Fig 144 : Harirajpur melan field



Fig 145 : Koth Bhog at village Naputa



Fig 146 : Kapileswar temple at Dia



Fig 147 : Bahuda jatra of Kapileswar



Fig 148 : Nandan Kanan deers



Fig 149 : During Bahuda Jatra of Kapileswar



Fig 150 : Laksheswar temple, Barimunda



Fig 151 : Ananta Purusottam temple at Jaguleipatna



Fig 152 : Deras hill



Fig 153 : Toy train



Fig 154 : White tiger at Nandankanan



Fig 155 : Ramachandi temple at Manitrigad



Fig 156 : Bat Bhuasuni at Janla



Fig 157 : Chandaka Deras dam

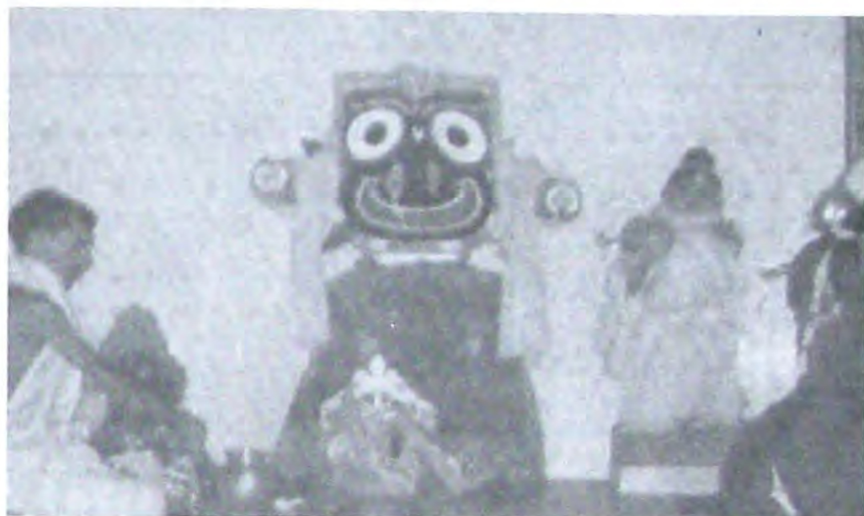


Fig 158 : Kantalbai, Gopinath



Fig 159 : Aragarh Buddhist remains





Fig 160 : Bat Bhuasuni, Janla



Fig 161 : Aragarh Buddist sculptures



Fig 162 : Boating in Chilika



Fig 163 : Nalaban sanctuary



Fig 164 : Chilika a distant view



Fig 165 : Malud



Fig 166 : Kalijai Temple



Fig 167 : Birds at Chilika



Fig 168 : Kalijai-Temple-Chilka



Fig 169 : Kalijai Deity



Fig 170 : Satapada-dolphins are seen



Fig 171 : Barkul Balugaon water sports



Fig 172 : Bhavakundaleswar temple at Manikpatna



Fig 173 : Jagannath temple at Parikud



Fig 174 : Chandihardev temple after reconstruction



Fig 175 : Mangalajodi



Fig 176 : Gurubai Jagannath temple



Fig 177 : Banpur Ram temple on top of Ghantasila hill



Fig 178 : Bhagabati temple, Banpur



Fig 179 : Salia dam



Fig 180 : Achyutrajpur bronze image of Tara



Fig 181 : Banpur Daksha Prajapati Temple



Fig 182 : *Baruni buda* at village Padmavati





Fig 183 : Beraboi Gandhi Smrutipitha



Fig 184 : Bhabakundaleswar temple



Fig 185 : Hariharadev temple, Nairi



Fig 186 : Raghunath going to forest
(Srirama Navami at Odgaon)



Fig 187 : Sriram Navami at Odgaon
Boatman washing feet



Fig 188 : Sri Raghunath in Ahalya Udharana (Srirama navami)



Fig 189 : Tadaka Killed (Srirama navami)



Fig 190 : Kandhei Melan



Fig 191 : 500-yr old Gopinath Dev temple at Kakudia



Fig 1 Anant Vasudeva Temple



Fig 2 Astasambhu Siva Temple



Fig 3 Akhadachandi Temple



Fig 4 Dakara Bibhisaneswar Temple



Fig 5 Visaneswar Temple

Fig 6 : Bhaskareswar Temple



Fig 7 : Brahmeswara Temple



Fig 8 : Brahmeshvara Temple



Fig 9 : Bhabani Sankar Temple



Fig 10 : Devi Padahara Tank



Fig 11 : New Bhawani Shankar Temple



Fig 12 : Bindu Sagar



Fig 13 : Achinta Temple



Fig 14 : Brahma temple



Fig 16 : Chandan Jatra of Lingaraj



Fig 15 : Bakeswar Temple



Fig 17 : Bhimeswar Temple



Fig 18 : Baneswar Temple



Fig 19 : Bhrukuteswar temple



Fig 20 : Beleswar temple



Fig 21 : Chitrakarini Temple



Fig 22 : Bhim kund



Fig 23 : Gourikunda



Fig 24 : Champakesvara Siva Temple



Fig 25 : Chakreswar Siva Temple-1



Fig 26 : Chakreswar-2



Fig 27 : Dolagobind-Vaidyanath



Fig 28 : Chintamaniswar Temple



Fig 29 : Dakhinkali Temple



Fig 30 : Daiteswar temple



Fig 31 : Ekamrareswar Temple



Fig 33 : Gourisankara Siva Temple-1



Fig 32 : Gauri Temple



Fig 34 : Gosangaresvara Temple



Fig 35 : Gandhi Garabadu Precinct Vishnu Temple



Fig 36 : Gangesvara Siva Temple



Fig 37 : Gangesvara Siva Temple



Fig 38 : Hazara Mandap



Fig 39 : Isaneswar Temple



Fig 40 : Isaneswar Temple-II



Fig 41 : Yamesvara-Temple



Fig 42 : Jaleswar Temple



Fig 43 : Kedareswar Temple



Fig 44 : Habisiali Temple



Fig 45 : Sital-Sasti-Festival



Fig 46 : Kalavairabi Temple



Fig 47 : Kedareswar Temple



Fig 48 : Kapilesvara Siva Temple



Fig 49 : Kapileswar Tank (Mani Karnika Temple)



Fig 50 : Kotitirth Tank



Fig 51 : Kotiteertheswar



Fig 52 : Kedargauri Tank



Fig 53 : Labesvara Siva Temple



Fig 54 : Kapali Math



Fig 55 : Kuseswar



Fig 56 : Ditiya Kedareswar



Fig 57 : Hatigumpha Inscription



Fig 58 : Khandagiri hill



Fig 59 : Khandagiri Caves



Fig 60 : Jain temple on Khandagiri



Fig 61 : Udayagiri



Fig 62 : Khandagiri (Distant view)



Fig 63 : Udayagiri Caves



Fig 64 : Digambar Jain temple Khandagiri



Fig 65 : Marketing in Kumvamela



Fig 66 : Avadha in Lingaraj Temple



Fig 67 : Lingaraj Temple



Fig 68 : Rukna Rath on Ashokastami



Fig 69 : Parvati temple in Lingaraj temple complex



Fig 70 : Rama Sita temple in Lingaraj temple complex



Fig 71 : Ramalingeswar temple in Lingaraj temple complex



Fig 72 : Asokastami Rath of Lingaraj



Fig 73 : Amunha1 deul Lokanath Siva temple



Fig 74 : Ladubaba



Fig 75 : Lokanath



Fig 76 : Lingaraj Bisram Ghar



Fig 77 : Mukteswar



Fig 78 : Makar toran of Mukteswar temple



Fig 68 : Rukna Rath on Ashokastami



Fig 69 : Parvati temple in Lingaraj temple complex



Fig 70 : Rama Sita temple in Lingaraj temple complex



Fig 71 : Ramalingeswar temple in Lingaraj temple complex



Fig 72 : Asokastami Rath of Lingaraj



Fig 73 : Amunhal deul Lokanath Siva temple



Fig 74 : Ladubaba



Fig 75 : Lokanath



Fig 76 : Lingaraj Bisram Ghar



Fig 77 : Mukteswar



Fig 78 : Makar toran of Mukteswar temple



Fig 79 : Mukteshwar Temple carving.



Fig 80 : Lakheswar



Fig 81 : Mukteswarl tank



Fig 82 : Mukteswar images



Fig 83 : Markandeswar

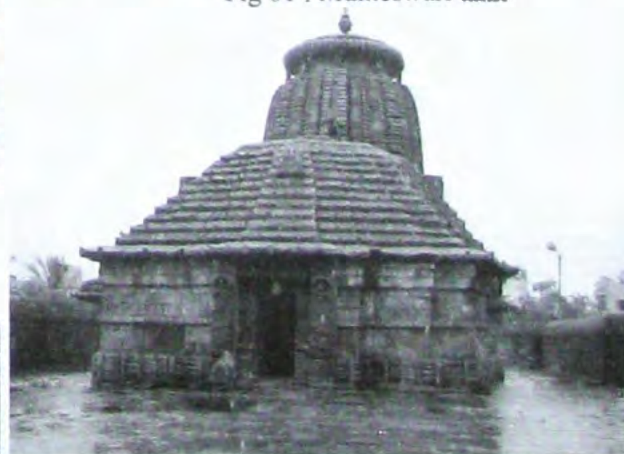


Fig 84 : Megheswar



Fig 85 : Markandeswar Ttank



Fig 86 : Mohini Temple



Fig 87 : Mitreswar



Fig 88 : Madaneswar



Fig 89 : Minor laterite temple



Fig 90 : Manibhadresvara Siva Temple



Fig 91 : Narasingha Temple



Fig 92 : Nilakanth Siva temple



Fig 93 : Mangalesvara siva temple



Fig 94 : Nagesvara Temple

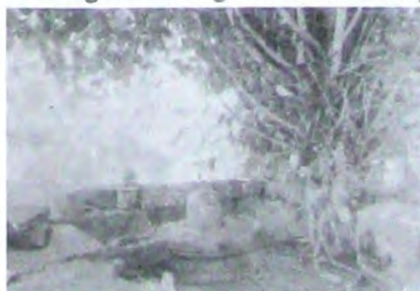


Fig 95 : Paschimeswar



Fig 96 : Pataleshwar Sivalinga


Fig 97 : Nageswar temple


Fig 98 : Nageswar temple


Fig 99 : Narayani


Fig 100 : Parsurameswar


Fig 101 : Pataleswar


Fig 102 : Paradeswar



Fig 103 : Panchanan Akhandalmani



Fig 104 : Papanasini Temple



Fig 105 : Sculpture in Paramguru Temple



Fig 106 : Purbeswar Temple



Fig 107 : Papanasini Kund



Fig 108 : Rameswar Temple



Fig 109 : Pabaneswar



Fig 110 : Dancer in Rajarani Temple



Fig 111 : First Bidder of Marichikunda Water



Fig 112 : Rajarani Temple

Fig 113 : Siddeshwar Temple



Fig 114 : Swarn Jaleswar



Fig 115 : Sari Deul Temple



Fig 116 : Sisireswar



Fig 118 : Sampurna Jaleswar



Fig 119 : Svaranajaleswara temple



Fig 120 : Sarwatreswar Siva temple



Fig 121 : Sidhi Binayak



Fig 122 : Svapnesvara



Fig 123 : Sundareswar



Fig 124 : Suka temple



Fig 125 : Subarneswar Temple



Fig 126 :
Sukhmeswar temple



Fig 127 :
Satrugnesvara



Fig 128 :
Bharat Satrugneshvara



Fig 129 : Uttareshwar Temple complex



Fig 130 : Sikharchandi temple at Patia



Fig 131 : Thirtheswar



Fig 132 : Taleswar



Fig 133 : Taleswar



Fig 134 : Bharateswar temple



Fig 135 : Chamunda (Lankeswari) Vaital temple



Fig 136 : Uttereswara group of temples



Fig 137 : Vishnu temple



Fig 138 : Vaital and Sisireswar temple



Fig 139 : Viswanath Temple



Fig 140 : Planetorium



Fig 141 : Ttribal Research Institute



Fig 142 : Ruins of Sisupalagad



Fig 143 : Ruins of Sisupalgarh



Fig 144 : Dimareswar pond in Sisupalgarh



Fig 145 : Ekamra kanan



Fig 146 : Cactus garden, Ekamra kanan



Fig 147 : Iscon temple



Fig 148 : Birds in Ekamra Kanan



Fig 149 : Sikharchandi Temple gate, Patia



Fig 150 : Tribal Museum



Fig 151 : Budha Jayanti Park

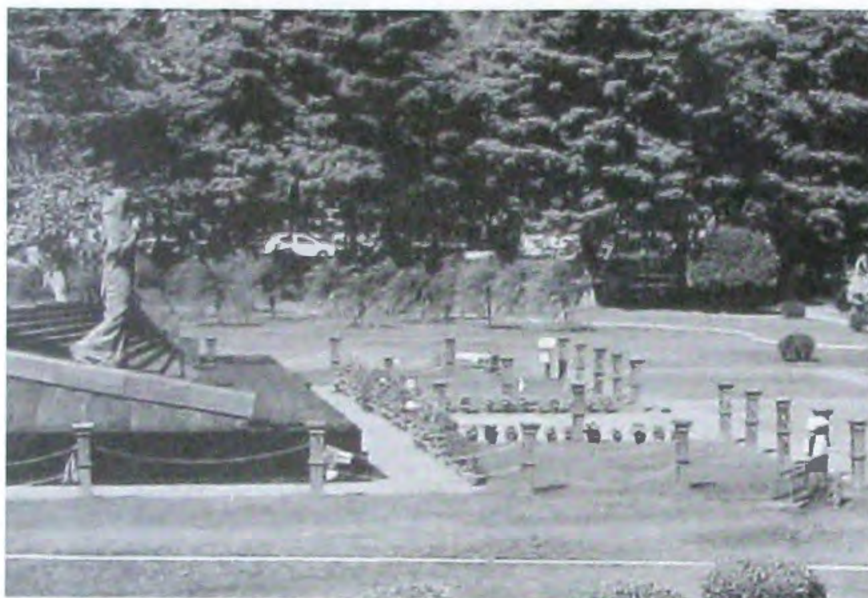


Fig 152 : Indira Gandhi Park

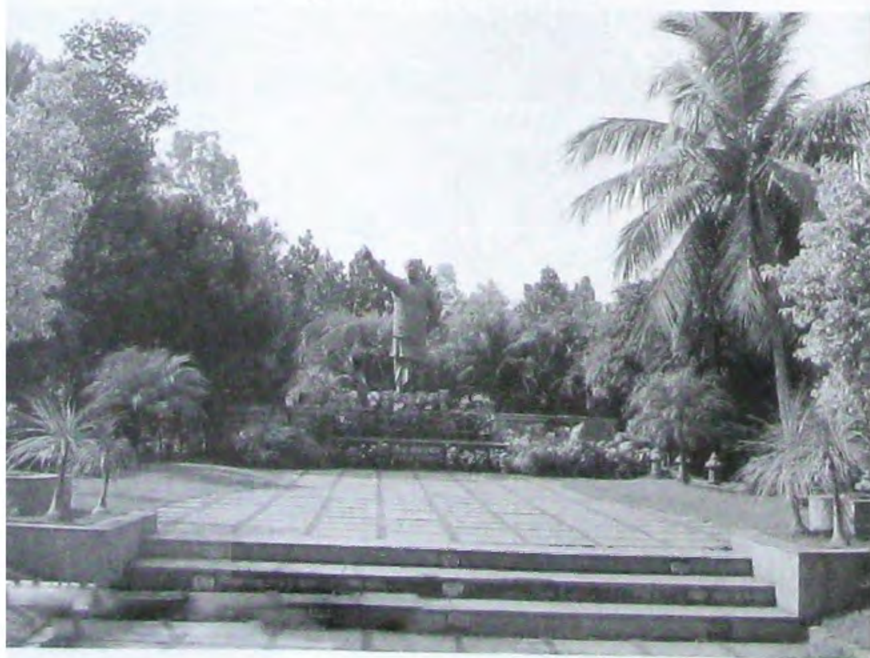


Fig 153 : Biju Patnaik Park

Temples of Puri Town



Fig 1 : Puri Sri Jagannath temple (old photograph)



Fig 2 : An old painting of Jagannath temple



Fig 3 : Abadha in Puri Srimandir

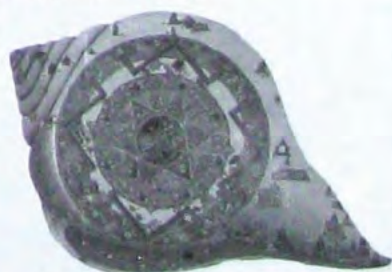


Fig 4 : Sankha Khetra (Puri)

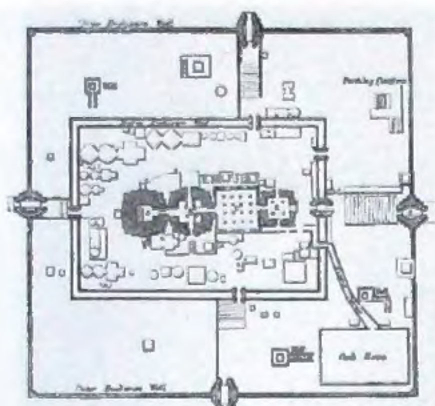


Fig 5 : Sketch Map of Lord Jagannth Temple by Fergusson



Fig 6 : Jagannath Temple before deplaster

Fig 7 : Jagannath-temple before deplaster



Fig 8 : Jagannath temple after deplaster



Fig 9 : South gate of Jagannath temple without horses (old photo)



Fig 10 : Neelachakra



Fig 11 : Khaja is Lord Jagannath's favourrite sweets



Fig 12 : Nrusingha temple in Srimandir premises



Fig 13 : Preparing Adharpana Handi for trio



Fig 14 : Jagannath Temple (old photograph)



Fig 15 : Baisi Pahacha (22-steps to the Lord)



Fig 16 : Deity Vimala



Fig 17 : Durga Madhab in Gupta Gundicha yatra



Fig 18 : Indradyumna Tank



Fig 19 : Bhakta Salabega Samadhi



Fig 20 : Markandeswar Tank

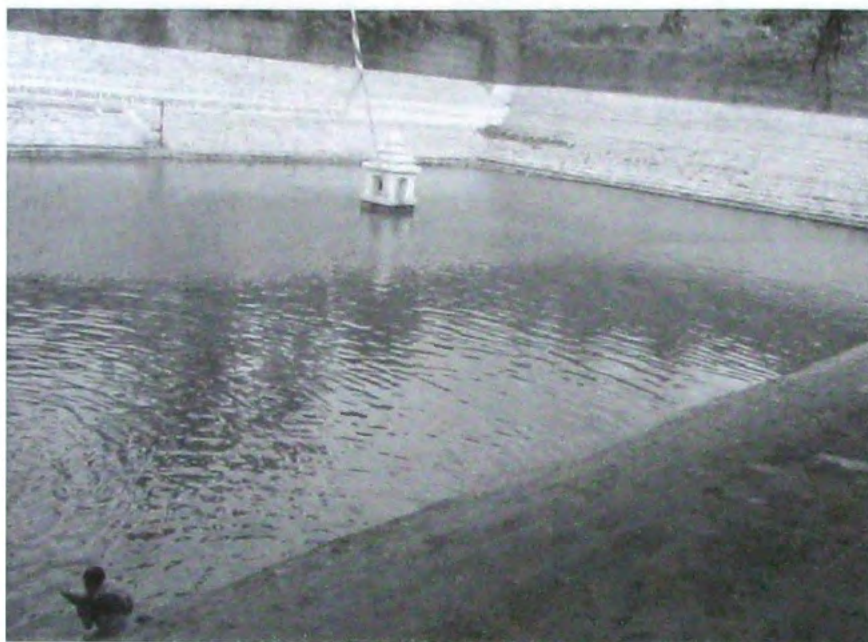


Fig 21 : Swetaganga at Puri



Fig 22 : Narendra tank



Fig 23 : Gundicha temple



Fig 24 : Heavy rush in Puri Sri Lokanath temple for Saranti Somabar



Fig 25 : Sri Lokanath temple



Fig 26 : Swetaganga tank

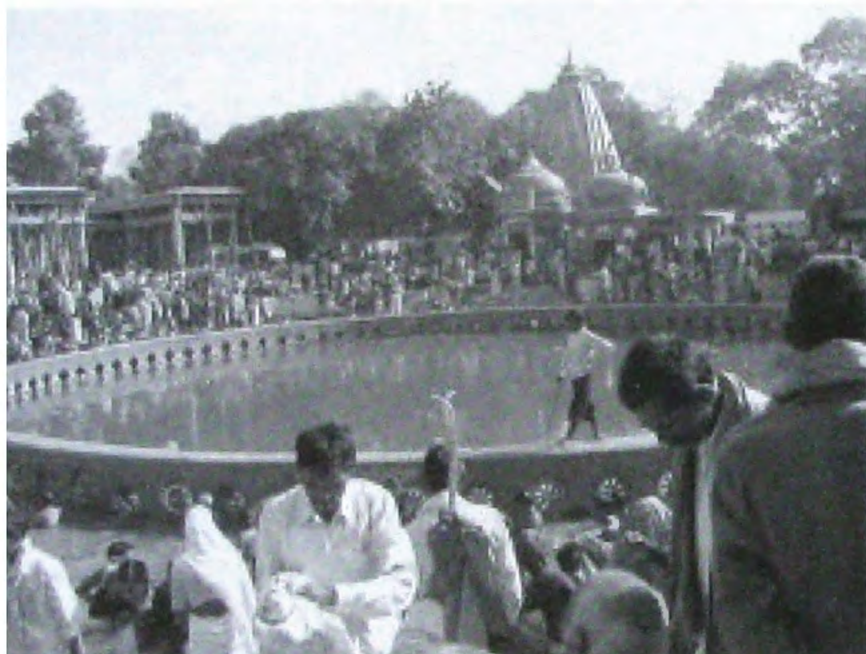


Fig 27 : Chakra Tirtha



Fig 28 : Swargadwar



Fig 29 : Chakra Narasingha at Chakratirtha



Fig 30 : Bedi Hanuman Temple



Fig 31 : Bedi Hanuman



Fig 32 : Sidha Mahavir



Fig 33 : Mausima or Ardhasani Temple



Fig 34 : Yameswar Siva



Fig 35 : Starting of Rath construction



Fig 36 : Atharnala bridge



Fig 37 : Painting of Rathayatra of 1818



Fig 38 : Pahandi ceremony of Lord Jagannath



Fig 39 : Rath Yatra, Puri



Fig 40 : Rath work in progress



Fig 41 : Sarathi of Rath



Fig 42 : Patidian in making



Fig 43 : Rathajatra at Puri painted by James Ferguson



Fig 44 : Pati dian

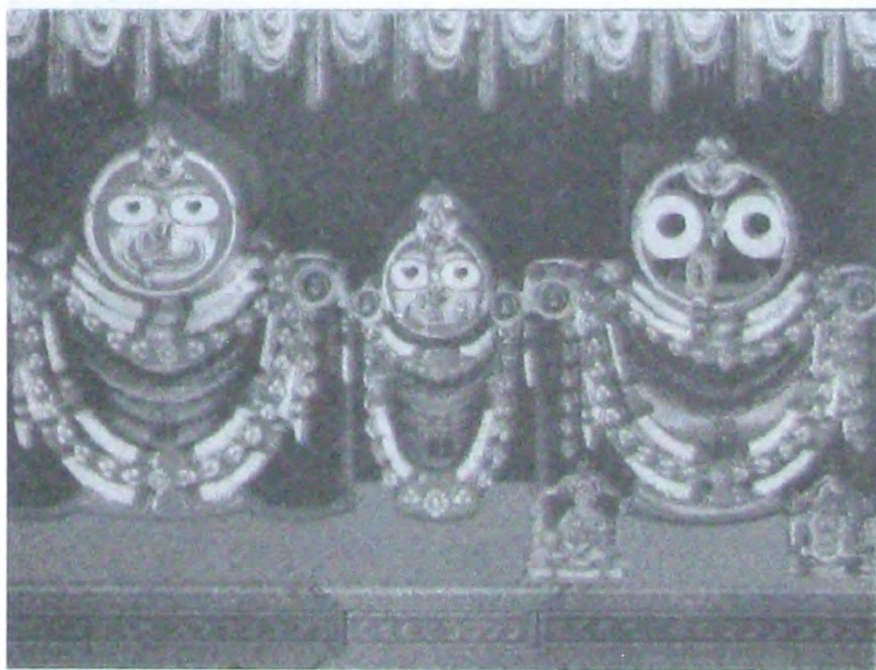


Fig 45 : Prabaran Sasthi, deities in Warm Clothes



Fig 46 : Chandan Jatra



Fig 47 : Sahi Jatra-Ravan & Hanuman



Fig 48 : Gosani Jat



Fig 49 : Jhadeswari Temple



Fig 50 : Jaduani Temple



Fig 51 : Gosani Sava during Durgapuja



Fig 52 : Mahavir temple



Fig 53 : Puri Goshani Durga (Jahnikhai)



Fig 54 : Ghoda dance in month of Chait at Jhadeswari Temple



Fig 55 : Kapal Mochan Temple

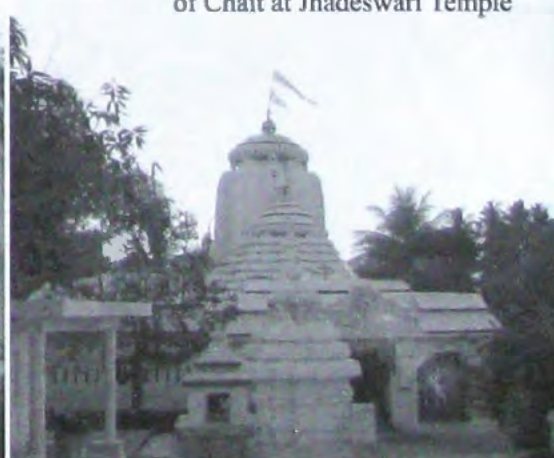


Fig 56 : Markandeswar Temple

Fig 57 : Masani Mahabir



Fig 58 : Rani Math



Fig 59 : Nilakantha Temple



Fig 60 : A Shopkeeper selling Avada (rice)



Fig 61 : Syamakali-temple at old Gajapati Palace



Fig 62 : Trimali Math



Fig 63 : Radhamadhab Narasingh Temple



Fig 64 : Alam-Chandi temple

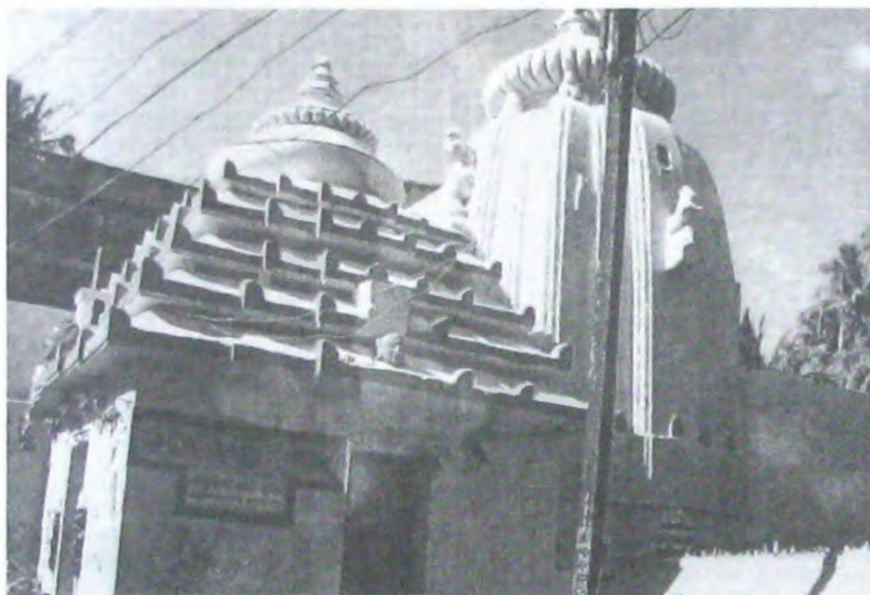


Fig 65 : Allhpadma Thakurani Temple



Fig 66 : Banambar Siva Temple





Fig 67 : Bata Lokanath Siva Temple

Fig 68 : Alamchandi Temple



Fig 69 : Banambar Siva temple



Fig 70 : Bankimuhan Ramchandi temple



Fig 71 : Beleswar Siva temple



Fig 72 : Batamangala temple



Fig 73 : Batamangala



Fig 74 : Emarmath



Fig 75 : Tourist - Puri Sea Beach



Fig 76 : Tourist - Puri Sea Beach



Fig 77 : Hinjala Jaga Math



Fig 78 : Sri Sidhwa Bakul Math, Puri Image of Jagannath Das



Fig 79 : Jagannath Vallabha Math, Lord Sri Chaitanya and Sril Ramananda

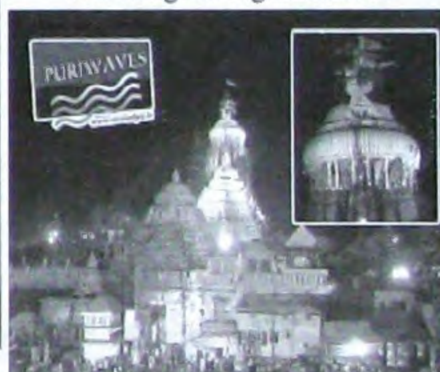


Fig 80 : Dev Dipavali



Fig 81 : Goddess Varahi



Fig 82 : Dev-Dipavali



Fig 83 : Sri Tota Gopinath, Most unique deity Srikrishna in sitting posture



Fig 84 : Amareswar temple

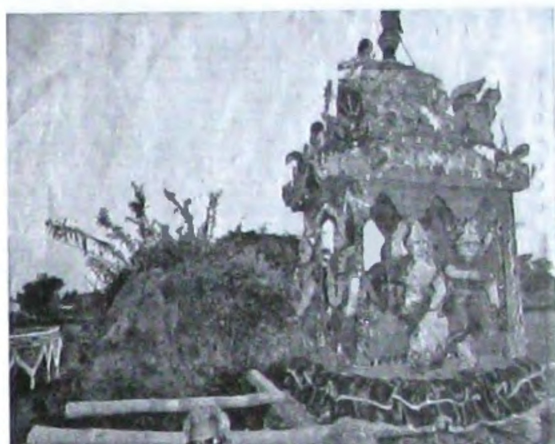


Fig 85 : Dayana Chori Melan



Fig 86 : Sahijatra Parsuram Dance

Fig 87 : Lord Hanuman going Jagannath Ballav Math on account of Visuv Sankranti



Fig 88 : Rituals of Dayana Chori



Fig 89 : Sahi Jatra - Ravan



Fig 1 : Bila Lakheswara



Fig 2 : Remains of Prachi River



Fig 3 : Swapneswar temple before cleaning, Adaspur



Fig 4 : Amba image, Kenduvilwa



Fig 5 : Baraha-Nrusinha temple at Adaspur



Fig 6 : Varaha at Adaspur



Fig 7 : Nrusingh at Adaspurr



Fig 8 : Eranch Panch Pandab Temple



Fig 9 : Chandi Temple at Kenduvilwa



Fig 10 : Jayadev Pitha at Kenduvilwa



Fig 11 : Angeswar temple, Pitapara



Fig 12 : Pure love, Prachi valley (Gita Govinda)



Fig 13 : Orissan palm-leaf manuscript page from Gita Govinda

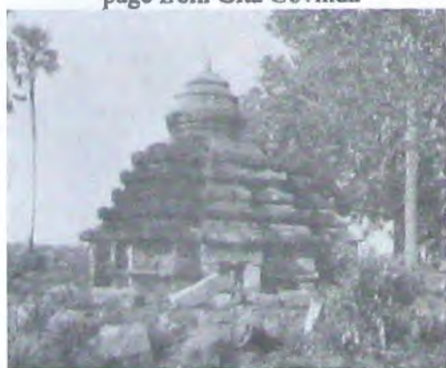


Fig 14 : Kapilmuni Ashram



Fig 15 : Radha in Gita Govinda



Fig 16 : Prachi valley, Radha and Krishna in Discussion



Fig 17 : Buddha image in Grameswar Temple at Nivaran near Niali



Fig 18 : Shradh at Tribeni



Fig 19 : Madhabanandajew temple at Madhab



Fig 20 : Sovaneswar temple at Niali



Fig 21 : Radha Madhab in Madhab temple



Fig 22 : Grameswar temple at Lataharan before conservation



Fig 23 : Maa Mangla of Kakatpur



Fig 24 : Grameswar Temple, Lataharan (after conservation)



Fig 25 : Varahi Temple at Chaurasi



Fig 26 : Durga at Motia



Fig 27 : Nilmadhab, Chahata



Fig 28 : Central icon of Varahi, Chaurasi temple



Fig 29 : Laxmi Narayan at Chaurasi



Fig 30 : Laxmi-Narayan at Chaurasi



Fig 31 : Amareswar temple at Amareswar prasad



Fig 32 : Durga temple before conservation, Motia



Fig 33 : Chamunda in Someswar temple



Fig 34 : Carvings of Varahi Temple



Fi 35 : Mudgal Madhava



Fig 36 : Balaram Das gadi at Erabang, Prachi valley



Fig 37 : Someswar temple, Someswar



Fig 38 : Gadibrahma worship



Fig 39 : Prachi Manikarnika Tirtha



Fig 1 : Ruins of Barabati Fort



Fig 2 : Barabati Fort Gate



Fig 3 : Manikeswar Temple



Fig 4 : Union Club



Fig 5 : Bhagabat melan at Mahanga



Fig 6 : Chateswar Temple



Fig 7 : Brass serpents over Lingam at Chateswar



Fig 8 : Chateswar Temple, side Deties



Fig 9 : Image of Lord Chateswar



Fig 11 : Maa Harachandi



Fig 12 : Harachandi Temple

Fig 13 : Netaji's Birth place, now a Museum



Fig 14 : Madhu Sudan Das



Fig 15 : Townhall



Fig 16 : Hanumancheswar Temple



Fig 17 : Karma Vira Gouri Shankar Ray



Fig 18 : Patali Garud Math



Fig 19 : Katarapa Baladev Jew Temple



Fig 20 : Raghunath Jew Temple



Fig 21 : Paramhansanath Temple



Fig 22 : Mahanadi-barrage at Zobra newly constructed



Fig 23 : Zobra weir built in1866 (now replaced by a barrage)



Fig 24 : Garud at Jagamohan Kailo



Fig 25 : Viman and Jagamohan of Dadhibaman temple at Kailo



Fig 26 : Garud image at Dadhibaman temple, Kailo



Fig 27 : Sri Dadhibaman Jew at Kailo



Fig 28 : Cuttack-Baliyatra, Entrance of fair



Fig 30 : Olakana Dol Melan



Fig 29 : Sriramchandra Bhaban (Utkal Sahitya Samaj)



Fig 31 : Syamachandra Jew Temple



Fig 32 : Olakana Birabhadreswar Temple



Fig 33 : Patakhanda Jatra



Fig 34 : Ravenshaw College



Fig 35 : Quadam Rasool



Fig 36 : Siva Linga of Manikeswar



Fig 37 : Kathajodi stone revetment

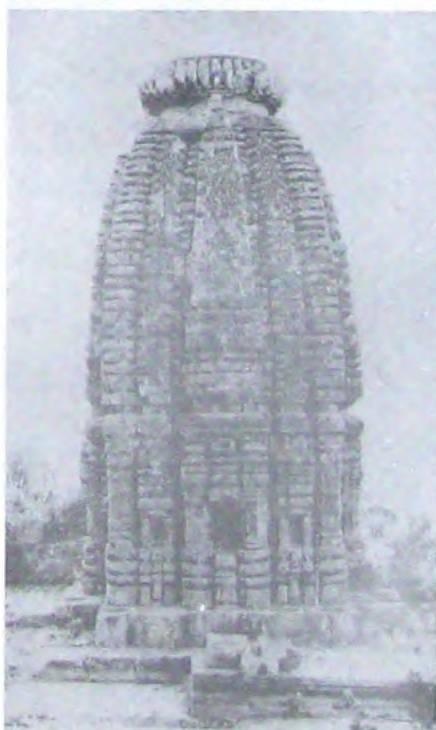


Fig 38 : Vishnu Temple, Ganeswarpur



Fig 39 : Swaraj Asram



Fig 40 : Trikut Kshetra



Fig 41 : Banki Charchika Temple



Fig 42 : Maa Charchika



Fig 43 : Bhattarika Temple, Badamba



Fig 44 : Deity Charchika



Fig 45 : Cuttack Chandi at Cuttack

Fig 46 : Juma Mosque at Cuttack



Fig 47 : Bhubanananda Orissa School of Engineering



Fig 48 : Gadachandi in killa fort



Fig 49 : Gold silver art at Cuttack



Fig 50 : Crackers prepared at Padmapur



Fig 51 : Gorakabar cemetery



Fig 52 : Ansupa lake



Fig 53 : Champanath temple Narasinghapur



Fig 54 : Budhalinga Temple, Chaudwar



Fig 55 : Jagannath at Narasinghapur



Fig 56 : Astasamvu mela at Narasinghapur





Fig 57 : Rusidhar Pahad



Fig 58 : Rusidhar Pahad



Fig 59 : Pragala Pitha



Fig 60 : Singhanath Island



Fig 62 : Somanath Temple in Singhanath



Fig 61 : Dakshin Kali Temple, Singhanath Temple complex, Gopinathpur



Fig 63 : Krushneswar Siva Temple at Nimapur



Fig 64 : Image of Maa Durga in Dussera



Fig 65 : Annapurna Theatre building



Fig 66 : Prasannmani (Jagannath) Temple at Tigiria



Fig 67 : Baneswar nasi, Padmeswar Temple



Fig 68 : Devotees going on boat from Cuttack to Dhabaleswar



Fig 69 : Buddhist symbol at Maniabandha



Fig 70 : Temple at Baneswarnasi



Fig 71 : Trutiya Deb



Fig 72 : Dhabaleswar Island



Fig 73 : Dhabaleswar Temple



Fig 74 : Rope way to Dhabaleswar



Fig 75 : Main Temple, Maniabandha,



Fig 76 : Viswanathdev Temple at Nijigarh, Narasinghapur

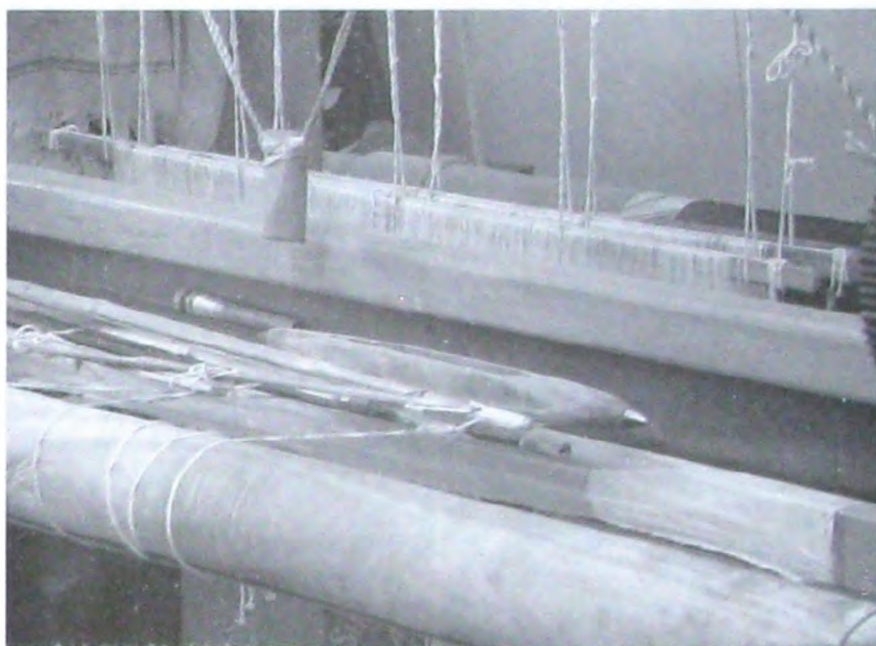


Fig 77 : Nuapatna Saree weaving

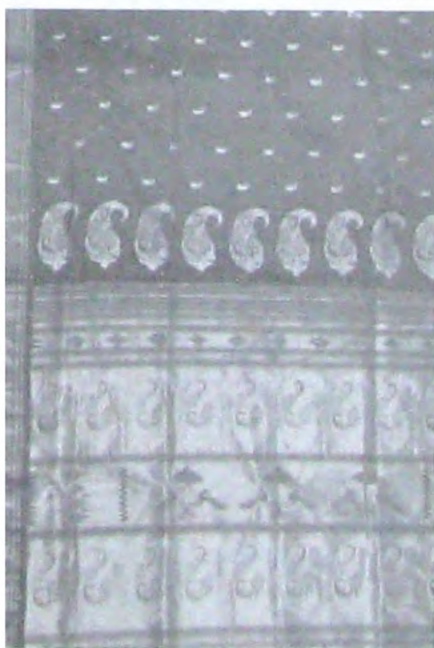


Fig 78 : Maniabandha Saree



Fig 79 : Prasannamani at Tigiria



Fig 80 : Naraj Rock art shelter



Fig 81 : Nuapatna Saree



Fig 82 : Palace of Raja of Ali



Fig 83 : Aul Palace



Fig 84 : Mundan Ceremony (Tonsure) of children before Lobhi Thakurani



Fig 85 : Deity Varah Laxmi



Fig 86 : Bhitar Kanika wildlife



Fig 87 : Going in a boat to Bhitarkanika creak



Fig 88 : Gandhi memorial at Dhumat



Fig 89 : Abandoned Siva temple in Bhitarkanika



Fig 90 : Laxmi Varah temple at Ali



Fig 91 : Birds in mangrove of Bhitarkanika



Fig 92 : Bhitarkanika Crocodile



Fig 93 : Dangamal Island



Fig 94 : Khola river in Bhitarkanika



Fig 95 : Olive Ridley



Fig 96 : Bagagahan of Bhitarkanika



Fig 97 : Baladev jew temple at Righagarh, Kanika



Fig 98 : Gahirmatha olive ridley



Fig 99 : Kanika Palace



Fig 100 : Jayadurga, Danguamal



Fig 101 : Biranchi Narayan Temple at Olavar Deulsahi



Fig 102 : Bali-l Basuli Marriage



Fig 103 : Baladevjew Temple at Kendrapada



Fig 104 : Binodbiharijew Ganamahal, Kendrapara



Fig 105 : Images of Kendrapada Baladevjew



Fig 106 : Kendrapada Car Festival



Fig 107 : Kendrapada Gajalaxmi immersion



Fig 108 : Kendrapada Gaja Laxmi Puja



Fig 109 : Solar Clock



Fig 110 : Chaukibata



Fig 111 : Kalidas temple



Fig 112 : Sakshibata - Baniyan tree coverage 8 acres



Fig 113 : Entrance Gate



Fig 114 : Dadhibaman Jew at Choudakulat



Fig 115 : Sriram Kalyan at village Tikhi



Fig 116 : Buddha in Paravadi hills



Fig 117 : Jagannath at Mahakalpada



Fig 118 : Animal sacrifice before Panchuvarahi temple



Fig 119 : John Beames



Fig 120 : Satavaya on sea shore

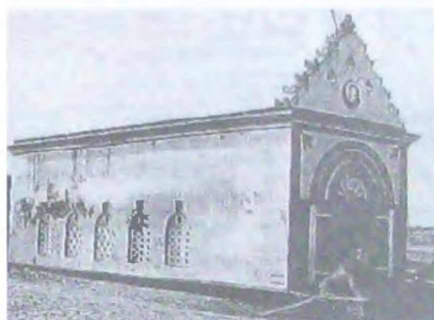


Fig 121 : Panchu Varahi Temple



Fig 122 : Barunei Shore



Fig 123 : Batighar-or-lighthouse-at-false-point



Fig 124 : Cemetery at Hukitola



Fig 125 : Cemetery at Hukitola



Fig 126 : Cemetery at Hukitola



Fig 127 : Hukitola storage godown



Fig 128 : Jajpur Saptamatruka Temple



Fig 129 : Jajpur Saptamatruka Temple



Fig 130 : Varahanatha Temple Front View Jajpur



Fig 131 : Jajpur Viraja Temple



Fig 132 : Maa Viraja



Fig 133 : Pinda dana at Navigaya



Fig 134 : 300 steps to Mahabinayak



Fig 135 : Heritage letter box


Fig 136 : Dol Melan (Munsi Melan)


Fig 137 : Ashoka Jhar


Fig 138 : Gajaraj Kaema


Fig 139 : Chandikhole Sri Mahabinayak Temple


Fig 140 : Chhatiabata


Fig 141 : Madhutirtha


Fig 142 : Chhatia Jagannath Temple



Fig 143 : Buddhist images in Radhanagar



Fig 144 : Radhanagar inscription



Fig 145 : Mahastoopa at Udaygiri



Fig 146 : Ratnagiri monastery ruins picture



Fig 147 : Buddha in Bhumisparsa mudra in Lalitgiri



Fig 148 : Bajrapani in Ratnagiri



Fig 149 : Buddhist ruins at Lalitgiri



Fig 150 : Buddhist ruins at Lalitgiri



Fig 151 : Buddhist ruins at Lalitgiri



Fig 152 : Buddha image at Langudi



Fig 153 : Langudi Buddha images



Fig 154 : Udayagiri Stoopa



Fig 155 : Lalitgiri ruins and sourrounding gardens



Fig 156 : Lalitagiri



Fig 157 : Padmapani in Udayagri



Fig 158 : Pranjaparamita in Lalitgiri



Fig 159 : Budddha in Prabartan mudra



Fig 160 : Usnisha Vijay image at Ratnagiri



Fig 161 : Ratnagiri



Fig 162 : Langudi



Fig 163 : Step well, exxcavated site Ratnagiri



Fig 164 : Buddha image in Deuli hill



Fig 165 : Dharmachakra



Fig 166 : Orilo Samababa Sanctum



Fig 167 : Olasuni Arakkhitan Das Samadhi

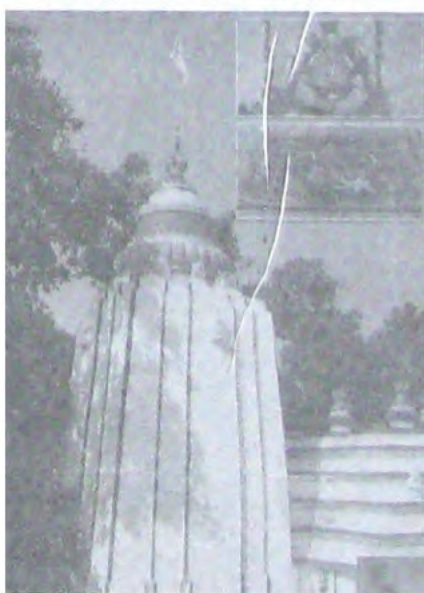


Fig 168 : Olasuni Temple



Fig 169 : Olasuni Samadhi



Fig 170 : Olasuni Gumpha



Fig 171 : Marketing at Olasuni Fair



Fig 172 : Somanath Temple at Chatara



Fig 173 : Golakunda Maa Mangla Temple



Fig 174 : Trilochaneswar Siva Mandir, Kundeswar



Fig 175 : Memorial of four Martyrs



Fig 176 : Kutamchandi Temple, Debidola



Fig 177 : Tarapur



Fig 178 : Panchupandab Temple at Dhaniso before conservation



Fig 179 : Panchupandab Temple at Dhaniso after conservation



Fig 180 : Weekly Somanath market



Fig 181 : Alaka Asram, Jagatsinghpur



Fig 182 : Baba Gorakhnath Temple, Jagatsinghpur



Fig 183 : Kanakdurga Temple



Fig 184 : Freedom fighters of Bedi Math



Fig 185 : Jagannath Temple a t Gadakujang



Fig 186 : Paradeep Port



Fig 187 : Paradeep Jagannath Temple



Fig 188 : Paradeep Beach





Fig 189 : Lokanath Temple and image



Fig 190 : Pond of Sarala Temple



Fig 191 : Sarala Temple



Fig 192 : Sarala Temple



Fig 193 : Dhyankud Pith



Fig 194 : Varuni Snan



Fig 195 : Gateswar Shiva Temple (Bional) of Jagatsinghpur District



Fig 196 : Nuapatna Saree in Making



Fig 197 : Lord Gateswar of Bional



Fig 198 : Biranchinarayan Shiva Temple at Mandasahi



Fig 199 : Sidhidatri Maa Mangala Temple (Saram) Jagatsinghpur District



Fig 200 : Maa Mangala of Sidhidatri Temple



Fig 201 : Distance View of Sidhidatri Temple


Fig 1 : Akhandalmani Temple


Fig 2 : Pouring milk on Linga ofAkhandalmani


Fig 3 ; Ajodhya, Marichi Devi


Fig 4 : Parswanath image at Ajodhya



Fig 5 : Balaramgadi Beach

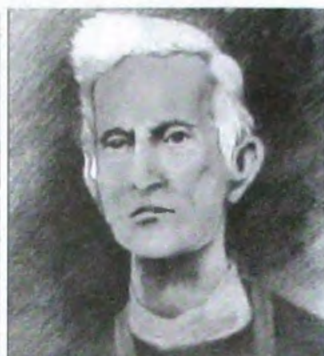


Fig 6 : Fakir Mohan Senapati



Fig 7 : Baneswar Temple



Fig 8 : Syamsundar Temple



Fig 9 : Jadeswar Mandir



Fig 10 : Bhujakhia-Pira



Fig 11 : Adibishnu
Birabalabhadrapur



Fig 12 : Bakreswar



Fig 13 : Baliapal
Jagannath Image



Fig 14 : Jagannath Temple Baliapal



Fig 15 : Jagannath Temple Alighat



Fig 16 : Maa Vadrakali



Fig 17 : Bhadrakali Temple



Fig 18 : Banta weekly Market



Fig 19 : Saptamatruka Temple



Fig 20 : Chandaneswar



Fig 21 : Chadak Jatra



Fig 22 : Chadak Mela



Fig 23 : Devotees in Chadakmela



Fig 24 : Chandbali



Fig 25 : Dinamardinga and Farasidinga cemetery



Fig 26 : Chandipur missile Test



Fig 27 : Chandipur



Fig 28 : Chandipur Beach



Fig 29 : *Dasanakhi* devotees of Chadakmela



Fig 30 : Dhamra Port



Fig 31 : Dhamrai Temple



Fig 32 : Kumareswar Temple at Guamal



Fig 33 : Dibyabhumi Asram



Fig 34 : Kashapal Beach



Fig 35 : Inchudi

Fig 36 : Martyr-tower-Iram



Fig 37 : Kuldiha



Fig 38 : Kuldiha waterfall



Fig 39 : Buddha at Kharipada



Fig 40 : Panorama lake, Kuldiha Sanctuary



Fig 41 : Bhusandeswar



Fig 42 : Bhusendeswar Sivalinga



Fig 43 : Langaleswar-Temple



Fig 44 : Narendrapur Temple



Fig 45 : Horse of Vatiasuni



Fig 46 : Nilagiri Jagannath Temple



Fig 47 : Nilagiri Palace



Fig 48 : Bagha Jatin



Fig 49 : Biranchi Narayan



Fig 50 : Biranchi Narayan Temple



Fig 51 : Devotees in Chadaka mela at Chandaneswar



Fig 52 : Panchalingeswar Temple



Fig 53 : Panchalingeswar



Fig 54 : Pandab Ghera



Fig 55 : Raibania Fort



Fig 56 : Raibania fort



Fig 57 : Khirachora Gopinath Temple



Fig 58 : Khirachora-Gopinath Images



Fig 59 : Khirachora Gopinatha Temple



Fig 60 : Worshipping Bhimeswar



Fig 61: Khajureswar Temple, Shergar



Fig 62 : Bhudhara Chandi Temple, Sajanagada



Fig 63 : Budharchandi, Sajanagada







Fig 64 : Solampur Buddhist Sculptures



Fig 65 : Solampur Buddhist Mounds



Fig 66 : Devar Kunda Temple



Fig 67 : Solampur Buddhist remains



Fig 68 : Talasari Beach



Fig 69 : Red Crabs in Talari Beach



Fig 70 : Festival at Pratap Sindhukeswardeb





Fig 71 : Pratap Sindhukeswardeb



Fig 72 : Kalimegha Melan



Fig 73 : Mud play in Kalimegha Jatra



Fig 1 : Kichakeswari Temple, Bahalda



Fig 2 : Palace



Fig 3 : Jogadhatri puja at Baripada



Idol of Maa Jagadhatri



Fig 9 : Bhimakund



Fig 4 : Utkalamani Memorial



Fig 5 : Car Festival



Fig 6 : Hari Baladev Jew Temple, Baripada



Fig 7 : Jagannath, Subhadra Balabhadra in Temple



Fig 8 : Maa Subhadra Rath of Baripada



Fig 10: Bhimakund Waterfall



Fig 11 : Udala-Devakund Waterfall

Fig 12 : Devkund, Ambika temple at top



Fig 13 : Dhudhua Baruni

Fig 14 : Haripur Gad



Fig 15 : Raghunath Jew Math



Fig 16 : Ramatirtha



Fig 17 : Ramatirtha



Fig 18 : Virat pith, Kaptipada



Fig 19 : Kichakeswari Temple

Fig 20 : Rani Sati Temple at Karanjia



Fig 21 : Nritya Mandap behind Temple of Kichakeswari



Fig 22 : Kuteitundi temple,Khiching



Fig 23 : Kainsari Temple



Fig 24 : Lulung



Fig 25 : Uda Parab



Fig 26 : Khiching Museum



Fig 27 : Meghasani-valley, Deokund



Fig 28 : Baidyanath Temple, Manatri



Fig 29 : Sitakunda



Fig 30 : Uda Parab



Fig 31 : Isaneswar Temple at Rairangpur



Fig 32 : Pakanapahad Nrusingha Temple, Pedagadi



Fig 33 : Sami Bruksa



Fig 34 : Pandav brothers and Draupadi



Fig 35 : Radho



Fig 36 : Chingudia waterfall



Fig 37 : Goddess Saraswati



Fig 38 : Tiger at Similipal



Fig 39 : Tiger reserve Simlipal-National-Park



Fig 40 : Similipal



Fig 41 : Manab Mandir



Fig 42 : Barehipani Waterfall



Fig 43 : Wildlife Sanctuary and National Parks, Similipal



Fig 45 : Joranda waterfall



Fig 44 : Sirsa Math



Fig 46 : Utkalmani Gopabandhu



Fig 47 : Tridhara Waterfall



Fig 48 : Binjha Darha

Fig 49 : Tangaria Math



Fig 50 : Tunki Waterfall



Fig 1 : Kedarnath Siva Temple at Ambabhona

Fig 2 : Site of Aksharasila pregnant with Buddha Culture


Fig 3 : Site of Aksharasila pregnant with Buddha Culture


Fig 4 : Syameswar Temple, Baragarh


Fig 5 : Shyamakali Mandir, Baragarh


Fig 6 : Foreign migratary birds


Fig 7 : Gandhi temple at Bhatra


Fig 8 : Temple in Gandhi village Panimora


Fig 9 : Dhanujatra at Baragarh


Fig 10 : Poet Gangadhar Meher


Fig 11 : Dadhibaman Temple, Bhatli


Fig 12 : Syamababa Temple, Bhatli


Fig 14 : Baba Syam at Bhatli


Fig 13 : Procession on elephant as a part of Chandan Jatra of Dhadhibaman


Fig 15 : Shyam-Sundar


Fig 16 : Maa Ghanteswari

Fig 17 : Chiplima Waterfall



Fig 18 : Ghanteswari



Fig 19 : Debrigarh Wildlife Sancuary



Fig 20 : Pradhanpat Waterfall



Fig 21 : Bhaibhauni Darha



Fig 22 : Pradhanpat Waterfall



Fig 23 : Children's Garden near Pradhanpat



Fig 24 : Maa Rambhadevi Sanctum



Fig 25 : Jagannath Temple at Deogarh



Fig 26 : Gandhamardan Hills



Fig 27 : Gaisama Siva Temple



Fig 28 : Gandhamardan Mountains

Fig 29 : Hirakud Dam



Fig 30 : Winged guests arriving at Hirakud



Fig 31 : Kudo fish at Huma



Fig 32 : River side of the famous Huma temple



Fig 33 : Baba Jhadeswar of Jharsuguda Town



Fig 34 : Huma Temple



Fig 35 : Huma Tourists feeding Fish



Fig 36 : Migratory birds, Hirakud Dam



Fig 37 : Guja Hills



Fig 38 : Sanctum of Maa Ramchandi



Fig 39 : Car festival at Kukurjangha

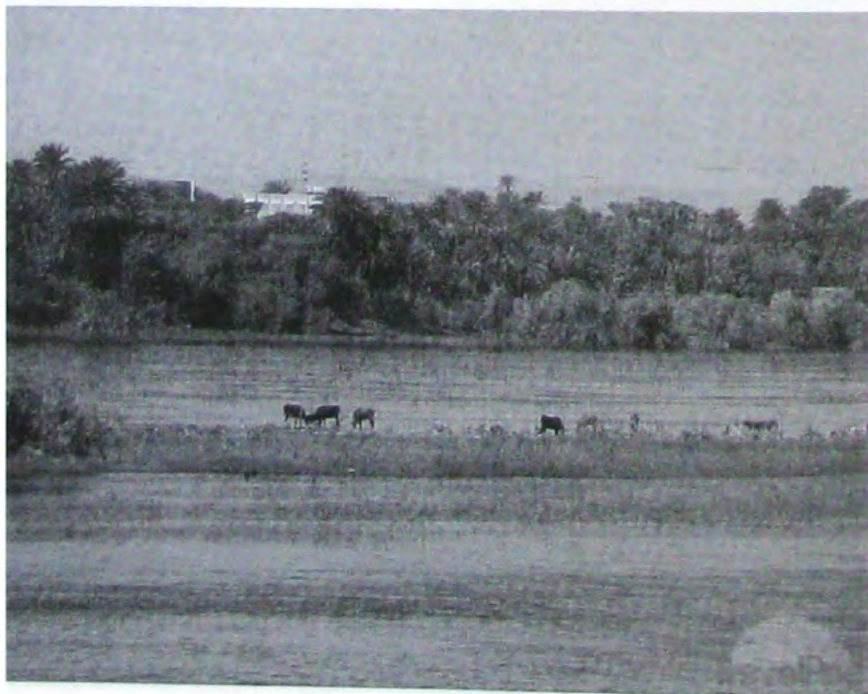


Fig 40 : Cattle-Island



Fig 41 : Worshipping of Tikira Gossain



Fig 42 : Nrusinghanath Temple



Fig 43 : Nrusinghanath Waterfall



Fig 44 : Chaldhar Waterfall



Fig 45 : Gudguda waterfall, Sambalpur



Fig 46 : At Nrusinghanath, Ritual bath during Baisakhi Mela



Fig 47 : Koilighahar Waterfall



Fig 48 : Nrusinghanath Temple entrance



Fig 49 : Koilighughar Waterfall



Fig 50 : Kapildhara Waterfall at Nrusinghanath



Fig 51 : Budharaja Mandir at Sambalpur



Fig 52 : Maa Samaleswari



Fig 53 : 6-hand Ganesh in Nrusinghanath Temple



Fig 54 : Pataneswari Temple, Sambalpur



Fig 55 : Sambalpur Fort



Fig 56 : Rituals in Sitalsasti



Fig 57 : Artistes performing a traditional art form(Paik) during Sitalsasthi procession



Fig 58 : Pataneswari Temple at Sambalpur

Fig. 59 : Samaleswari Temple at Sambalpur



Fig 60 : Kutha Jagannath Temple



Fig 61 : Jugar for Kalipuja



Fig 62 : Maa Samaleswari temple at Sambalpur



Fig 63 : Maa Samaleswari



Fig 64 : Sitalsasti at Sambalpur



Fig 65 : Jugar Jatra of Baragarh district



Fig 66 : Usakothi



Fig 67 : Temple of Baba Bindheswar



Fig 68 : Inscription of Vikramkhol



Fig 69 : Usakothi Wild life Sancuary



Fig 70 : Themara Jagannath Temple



Fig 71 : Vikramkhol



Fig 72 : Bhimamandali



Fig 73 : Massive Jugar in Proceghar



Fig 74 : A rock engraving of Vikramkhol



Fig 75 : Sanctum of Maa Kainta Devi



Fig 76 : Palace of Raja of Bamanda State



Fig 1 : Athagadapatna Jagannath Temple



Fig 2 : Deity Khambeswari



Fig 3 : Aryapali Sea Beach



Fig 4 : Blackbucks, Vetanai



Fig 5 : Temple at Belguntha

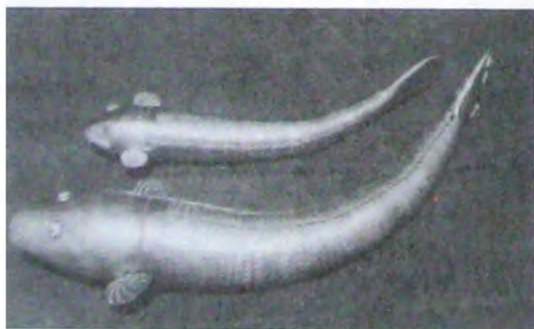


Fig 6 : Belaguntha flexible Brass Fish



Fig 7 : Poet Kabi Samrat Upendra Bhanj



Fig 8 : Bhanjanagar Ghai



Fig 9 : Thakurani Jatra at Bhanjanagar



Fig 10 : Biju Patnaik Park at Bhanjanagar



Fig 11 : Procession in Thakurani jatra at Brahmapur



Fig 12 : Ganjam animal dance with mask, Bagh Nach



Fig 13 : Taking Kumva on heads for Thakurani Jatra



Fig 14 : Changu Baid and Mahuri before the Goddess



Fig 15 : Buddhakhol



Fig 16 : Prava in Jatra



Fig 17 : Khallikote College



Fig 18 : Biranchi Narayan-Buguda



Fig 19 : Stephens Church



Fig 20 : Buddhakhol, Ganjam



Fig 21 : Brudhakholo, Panchu Mahadev



Fig 22 : Buddhakhol



Fig 23 : Buddhakhol



Fig 24 : Biranchinarayana Temple wooden work



Fig 25 : Maa Sankulai Temple

Fig 26 : Baladev Temple, Buguda



Fig 27 : Maa Sankulai Sanctum



Fig 28 : Three deities in Baladev Temple, Buguda



Fig 29 : Changudi dei cave



Fig 30 : Monastery at Chandragiri



Fig 31 : Dharakote Jagannath Temple



Fig 32 : Devijhar



Fig 33 : Historic Potagada Fort



Fig 34 : Ghodahada Reservoir



Fig 35 : Ghodahad Dam



Fig 36 : Bateswara Temple of Kantiagada



Fig 37 : Potagarh



Fig 38 : Olive ridley at Rusikulya Muhan



Fig 39 : Olive ridley coming to lay eggs



Fig 40 : Gandahati Waterfall



Fig 41: Cemetary at potagarh



Fig 42 : Gopalpur Port



Fig 43 : Light House Gopalpur-on-Sea



Fig 44 : Gopalpur sea beach



Fig 45 : Old Palm beach hotel now under May Fair Group



Fig 46 : Gudguda Waterfall



Fig 47 : Jaugard Hill



Fig 48 : Lord Parthasarathy



Fig 49 : Ashokan rock edict, Jaugarh



Fig 50 : Jaugarh



Fig 51 : Khallikote Jagannath Temple



Fig 52 : Khalikote Palace



Fig 53 : Nirmal Jhar



Fig 54 : At Kulad, Maa Byaghradevi



Fig 55 : Khasada Waterfall



Fig 56 : Lakheri valley Sanctury



Fig 57 : Lekhari Sancury



Fig 58 : Bhima Mandir



Fig 59 : Chiranjibi Parsuram, Mahendragiri



Fig 60 : Ganesh at Panchama



Fig 61 : Judhistir temple in Mahendragiri



Fig 62 : Kunti Temple



Fig 63 : Mahendragiri



Fig 64 : Pilgrims in Mahendragiri near Bhima Temple



Fig 65 : Worshipping Gokarnrswar deity



Fig 66 : Bhairabi Temple



Fig 67 : Mahuri-Kalua



Fig 68 : Shri Jagannath Temple, Marada



Fig 69 : Deity Mahuri Kalua



Fig 70 : Deity Karanjei



Fig 71 : Mankad Dian Waterfall

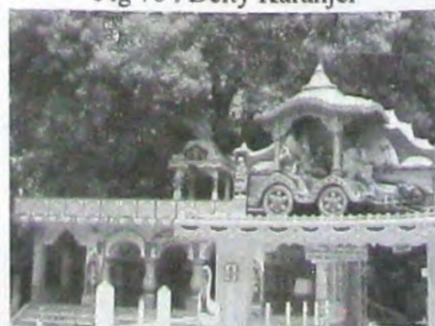


Fig 72 : Panchama Siddha Binayak Temple



Fig 73 : Brundaban Palace, Parala



Fig 74 : Parala Palace



Fig 75 : Ganjapa cards in making



Fig 76 : Murals of Gajapati Palace



Fig 77 : The first train in narrow gauge at Paralakhemundi



Fig 78 : Kanakdurga Temple



Fig 79 : Sundarmadhab Temple



Fig 80 : Pati-Sonapur Beach



Fig 81 : Ramva Palace



Fig 82 : Sorada Ghai



Fig 83 : Worshipping at Taptapani



Fig 84 : Waterfall at Taptapani



Fig 85 : Taptapani



Fig 86 : Taptapani deer park



Fig 87 : Preparing Pana(Sugarcandy water)



Fig 88 : Taratarini



Fig 89 : Taratarini Temple



Fig 91 : Sidheswar



Fig 95 : Narayani Temple



Fig 90 : Lord Balabhadra Suvadra and Jagannath

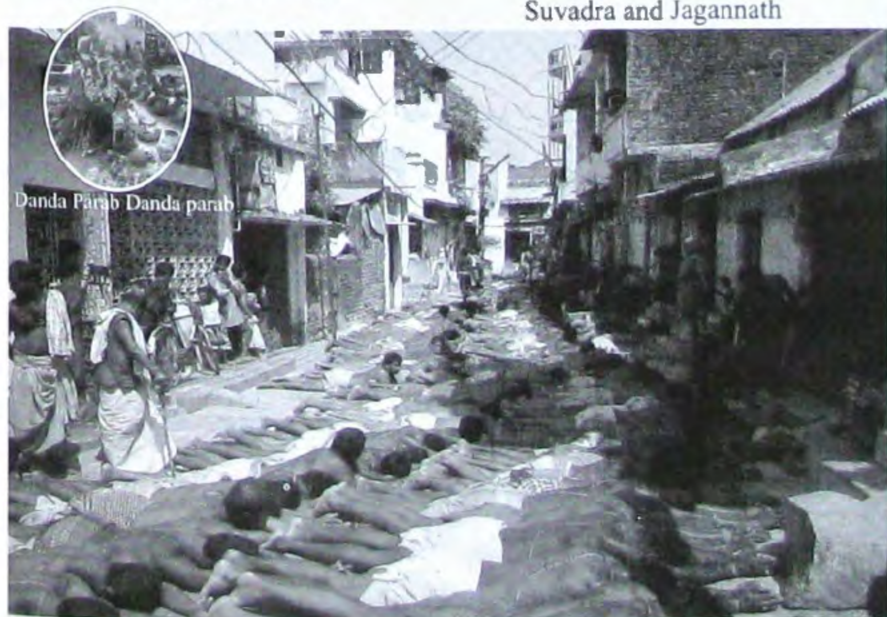


Fig 92 : Danda Yatra (Dhuli Danda)

Fig 93 : Danda Parab



Fig 94 : Danda Yatra

Koraput District


Fig 1 : Bagra Waterfall


Fig 2 : Balimela Dam


Fig 3 : Lord Vairab


Fig 4 : River Saberi near Gupteswar



Fig 5 : Baba Nilakantheswar



Fig 6 : Devagiri



Fig 7 : Devotees on the way to Devagiri Hilltop



Fig 8 : Lord Vairab & devotees in que



Fig 9 : Pool on Hill top



Fig 10 : Devagiri Hill



Fig 11 : Panchamukheswar



Fig 12 : Damanjodi



Fig 13 : Deomali



Fig 14 : Duduma Waterfall



Fig 15 : Dumuriput Hanuman



Fig 16 : Duduma Waterfall



Fig 17 : Gulmi, a place of tourist attraction



Fig 18 : Scenary of Gudari



Fig 19 : Gunupur Car Festival



Fig 20 : Gupteswar Lingam



Fig 21 : Jalalput Dam



Fig 22 : Hatipathar



Fig 23: Jeypore Palace

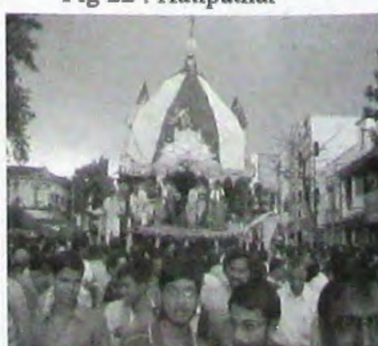


Fig 24 : Jeypore Rath Yatra



Fig 25 : Jagannath-Sagar



Fig 26 : Maa Birapani Jatra



Fig 27 : Damanjodi



Fig 28 : Temple of Jogeswar



Fig 29 : Kachula Jainimage



Fig 30 : Jain relics at Kachela

Fig 31 : Rani-Duduma Waterfall



Fig 32 : Koraput Hill View



Fig 33 : Kolab Dam



Fig 34 : Koraput Landscape







Fig 35 : Jain Statue

Kachela Jain image



Fig 36 : Going to site of Bhim Stone



Fig 37 : Kolab Dam & Garden



Fig 38 : Koraput Jagannath Temple



Fig 39 : Kolab River



Fig 40 : Machakund Matsya Tirtha



Fig 41 : Kolab Reservoir



Fig 42 : Bonda Tribals



Fig 43 : Machkund-Temple



Fig 44 : Goat Sacrifice before Maa Nakteswari



Fig 45 : Gupteswar Gateway



Fig 46 : The Deity is brought in procession



Fig 47 : Worship of maa Nakteswari



Fig 48 : Devotees taking bath at Tadakareuwater reservoir



Fig 49 : Tribal Women Watching Festival



Fig 50 : Badajatra in Malkangiri



Fig 51 : Badajatra, goats for sacrifice



Fig 52 : Potaraju in Badajatra



Fig 53 : Vairabi Temple



Fig 54 : From Andhra Pradesh on boat being carried to Bada Yatra platform by devotees in Malkangiri



Fig 55 : Tribals dancing in Malyabanta Mahoschhab



Fig 56 : Malkangiri Ammakunda



Fig 57 : Minajhola site and fair



Fig 58 : Maliguda Fountain



Fig 59 : Minajhola



Fig 60 : Batrish Sinhasana at Nandapur



Fig 61 : Maliguda Railway Tunnel



Fig 62 : Maa Bhandara Gharani Temple



Fig 63 : Nandapur hills



Fig 64 : Daragha



Fig 65 : Vairabi Temple, Podagad



Fig 66 : Gosein dorah Waterfall



Fig 67 : Jagannath



Fig 68 : Maa Pendrani

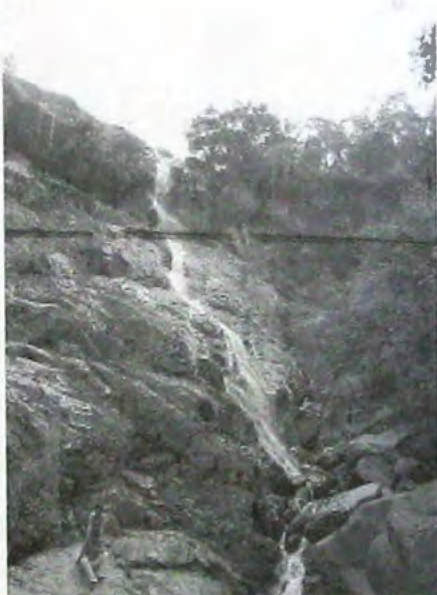


Fig 69 : Nabarangapur Ghumar Waterfall



Fig 70 : Nabarangpur Dokra Works



Fig 71 : Deer Park



Fig 72 : Khitiguda Dam, Nabarangpur



Fig 73 : Siva Lingam, Kelia



Fig 74 : Mallikeswar Temple during conseration



Fig 75: Mallikeswar Temple, Padmapur



Fig 76 : Podagad



Fig 77 : Rayagada hill view



Fig 78 : Visnu Temple at Rayagada



Fig 79 : Maa Majhighariani at Rayagada



Fig 80 : Maa Majhighariani



Fig 81 : Artisans are busy in preparing images



Fig 82 : At Semiliguda, Parab by Tribal Women



Fig 83 : Rajagumpha



Fig 84 : Group of Temples, Paikpada near Theruveli



Fig 85 : Ancient Siva Mandir, Paikpada



Fig 86 : Neelakantheswar Temple of Papadahandi



Fig 87 : Pataleswar Temple



Fig 88 : Papadahandi Deer Park



Fig 89 : Dance in Parab Festival

Fig 90 : Saheed Smrutistambha, Papadahandi



Fig 91 : Dance in Mondai Festival at Nabarangapur



Fig 92 : Parab



Fig 93 : Sunki village view from hill



Fig 94 : Diali Parab



Fig 95 : Goddess Pendrani temple at Umarkote



Fig 96 : Kasipur Jagannath Temple



Fig 97 : Barniput Temple

Dhenkanal District



Fig 1 : Budhi Thakurani Temple



Fig 2 : Angul Sail Srikhetra



Fig 3 : Nalconagar Jagannath Deula, Angul



Fig 4 : Jagannath Temple at Angul



Fig 5 : Changu Dance by Juanga, Dhenkanal



Fig 6 : Budhi Thakurani



Fig 7 : Jagannath temple at Sail Srikshetra



Fig 8 : Athmallik Rajbati



Fig 9 : Athamalik Maheswari Temple



Fig 10 : Bhingeswar Temple, Bajrakote



Fig 11 : Deuljhari Temple



Fig 12 : Deuljhari Hot Spring



Fig 13 : Deuljhari Temple



Fig 14 : Vishnu, Bhimakand



Fig 15 : Deuljhari Biswanath Temple



Fig 16 : Dandadhar



Fig 17 : Bhimdhara Waterfalls - Satkosia



Fig 18 : Kunjakant Pokhari (tank)



Fig 19 : Cattle Procession



Fig 20 : Balaram Jew Temple



Fig 21 : Dhenkanal Palace



Fig 22 : Balaram Mandir



Fig 23 : Gajalaxmi Puja



Fig 24 : Gajalaxmi Puja



Fig 25 : Gajalaxmi Puja, Ganesh Bazar



Fig 26 : Jatan Nagar



Fig 27 : Kunjakanta Temple



Fi 28 : Car Festival, Dhenkanal



Fig 29 : Khuludi Waterfalls



Fig 30 : Nrusingh Sagar



Fig 31 : Hingula, Talcher



Fig 32 : Hingula Jatra



Fig 33 : Joranda Mahima Sanyasi



Fig 34 : Sahid Memorial

Fig 35 : Joranda Temple, Dhenkanal



Fig 36 : Devotees at Joranda Temple



Fig 37 : Joranda Sanyasis in Prayer



Fig 38 : Khuldi Waterfall Palalahara



Fig 39 : Mahimagadi Sabha Mandapa



Fig 40 : Kapilas Temple



Fig 41 : A scenic view at Kapilas



Fig 42 : Kapilas Deer Park



Fig 43 : Kanakeswar Temple Kualo



Fig 44 : Ramachandi Jatra



Fig 45 : Kualo Temple



Fig 46 : Kualo Astasamvu



Fig 47 : Images of Shriram Laxman and Sita in Saptasajya



Fig 48 : Goddess Ramchandi Temple



Fig 49 : Ramachandi at Nadhera



Fig 50 : Nagnatheswar temple



Fig 51 : Nandinia cave shrine



Fig 52 : Madanmohan temple Angul



Fig 53 : Purunagad Jagannath temple



Fig 54 : Anantasayi at Sarang



Fig 55 : Saptasajya



Fig 56 : Isaneswa, Sarang



Fig 57 : Steps leading to Saptasajya Temple



Fig 58 : Temple at Saptasajya



Fig 59 : Crocodile in Satkosia Gorge



Fig 60 : Satakosia



Fig 61 : Satkosia Wildlife Sancuary



Fig 62 : Satkosia Wildlife Sancuary



Fig 63 : Tikarpara Sancuary, Crocodile



Fig 64 : Tikarapara Wildlife Sanctuary

Fig 65 : Satkosia Baisipali George

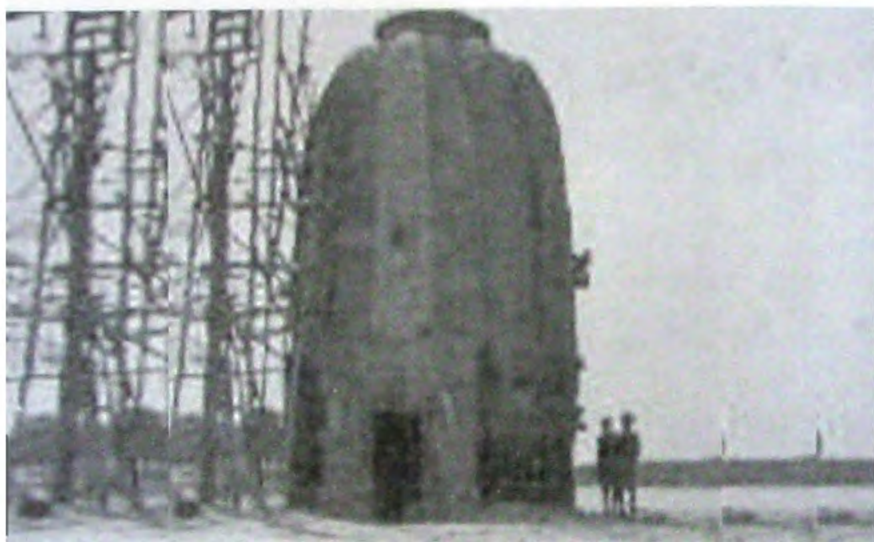


Fig 66 : Kapileswar Temple, Hatuari

Fig 67 : Talcher Palace - Front view



Fig 68 : Nilamadhaba Temple, Balaramprasad



Fig 69 : Harihar Murti of Ekagharia
Now at Bhabaneswar Museum



Fig 70 : Anakoti Temple



Fig 71 : Goddess Ramchandi near Angul



Fig 72 : Paika Dance of Dhenkanal



Fig 73 : Kapileswar Shrine



Fig 74 : Artistes performing at the Inaugural Function of Danda Nrutya in Kulad village of Angul District



Fig 1 : Sculptures found in Asanpat



Fig 2 : Jain images in Baulmala Hills



Fig 3 : Jain images



Fig 4 : Sculptures, weapons found in Asanpat



Fig 5 : Salandi Dam at Hadagarh



Fig 6 : Bhimakund

Fig 7 : Badaghagara Waterfall



Fig 8 : Gadachandi Waterfall



Fig 9 : Gadachandi



Fig 10 : Baraghagara Waterfall



Fig 11 : Bhimkund


Fig 12 : Chakratirtha Waterfall


Fig 13 : Deokund


Fig 14 : Kushaleswar temple


Fig 15 : Images made from chalk stone


Fig 16 : Lord Kushaleswar


Fig 17 : Barahatipur Sanctum





Fig 18 : Sculptors busy in preparing Sculptures



Fig 19 : Nilakantheswar Temple



Fig 20 : Ghatagan Tarini Temple



Fig 21 : Ghatagaon, Tarini Temple



Fig 22 : Maa Tarini



Fig 24 : Gadgadi Waterfall



Fig 23 : Gundichaghai Waterfall



Fig 25 : Gonasika hill near Keonjhar



Fig 26 : Gonasika Brahmeswar Temple



Fig 27 : Gonasika



Fig 28 : Waterfall near Brahmeswar Temple



Fig 29 : Khandadhar Waterfall



Fig 30 : Makar bath in Kesari Kund



Fig 31 : Keonjhar Palace



Fig 32 : Palace of King



Fig 33 : King's Palace Pond



Fig 34 : Murga Mahadev Temple



Fig 35 : Baladeb Jew Temple



Fig 36 : Chandangiri Cave



Fig 37 : Boating in Sanghagara Lake



Fig 38 : Murga Mahadev Temple



Fig 39 : Sanaghagara



Fig 40 : Handivanga Waterfall



Fig 41 : Sitabinjhi Hills



Fig 42 : Janjhari Dam



Fig 43 : Sitabinjhi Caves



Fig 44 : Fresco Painting





Fig 45 : Sitabinjhi, here Lord Ram left Sita

Fig 46 : Ravan Chhaya rock



Fig 47 : Balad Sovajatra



Fig 48 : Gothani Parba



Fig 49 : Sitabinji rock paintings



Fig 50 : Trio in Dadhibaman Temple



Fig 51 : Keonjhar tribals dancing



Fig 52 : Kusaleswar Siva Temple



Fig 1 : Kosaleswar Vaidyanath Temple



Fig 2 : Kosaleswar Vaidyanath Temple during convervation



Fig 3 : Narayani at Binika



Fig 4 : Ruins of Mahakaleswar Temple



Fig 5 : Binika Jhamujatra



Fig 6 : Narayani going in a procession



Fig 7 : Kapileswar Mandir



Fig 8 : Kalsi Jatra



Fig 9 : Sanctum of Maa Barapahad



Fig 10 : Maa Durga at Bolangir town



Fig 11 : Charada Temple



Fig 12 : Bolangir Palace



Fig 13 : Deogan Sulia Jatra



Fig 14 : Animal Sacrifice



Fig 15 : Harisankar Image



Fig 16 : Sulia Jatra, Sacrifice of an Animal



Fig 17 : Harishankar



Fig 18 : Harisankar Waterfall



Fig 19 : Siva devotees on Monday to pour water at Harisankar



Fig 20 : Deer park at Harisankar



Fig 21 : Way to top of Gandhamardan



Fig 22 : Jai Mahadev



Fig 23 : A Scene of Bolangir



Fig 24 : Jogeswar Siva temple, Jogisurda

Fig 25 : Khaliapalli Mahima Temples





Fig 26 : Trio at Patali Srikhetra



Fig 27 : Bhima Bhoi

Fig 28 : Trikut Mountain



Fig 29 : Patali Srikhetra



Fig 30 : Matkhai,a sacred hill on outskirt of Bolangir



Fig 31 : Patali Srikhetra



Fig 32 : Jagannath at Mursingh



Fig 33 : Goddess Kusangai Temple



Fig 34 : Goddess Kusangai



Fig 35 : Papakshaya Ghat (Banchha Bat the desire granting Baniyan Tree)



Fig 36 : Singhabahini Jatra



Fig 37 : Temple of Maa Kusangai



Fig 39 : Patnagarh Samaleswari Temple



Fig 38 : Maa Samaleswari



Fig 40 : Patanesvari Temple



Fig 41 : Bael Jatra



Fig 42 : Pataneswari



Fig 43 : Patnagarh Kosaleswar Temple



Fig 44 : Patnagarh Sidheswar Temple

Fig 45 : Patnagarh na-gharian Temple



Fig 46 : Ranipur Jharial Liyahari Shrine



Fig 47 : A Ruined Temple at Ranipur Jharial



Fig 48 : Someswar Temple, Ranipur Jharial



Fig 49 : Vaisnav Temple, Ranipur Jharial



Fig 50 : Bael Jatra



Fig 51 : 64 Jogini pith, Ranipur Jharial



Fig 52 : 64-Yogini Temple



Fig 53 : Chausathi-Yogini Temple





Fig 54 : Sasisena Temple



Fig 55 : Indralath Temple

Fig 56 : Sureswari Temple



Fig 57 : Subarnapur Temple



Fig 58 : Sonepur Pancharatha Mandir

Fig 59 : Subarnameru, Sonepur



Fig 60 : Sonepur Dadhibaman Temple

Fig 61 : Lankeswari Temple



Fig 62 : Lankeswari Thakurani, Sonepur



Fig 63 : Leela Opera



Fig 64 : Hanuman Images



Fig 65 : Khandia Deul



Fig 66 : Barpahad Jatra : Two buffalos for sacrifice

Fig 67 : Maa Kankeswari



Fig 68 : Maa Chandalipat Sanctum



Fig 69 : Jagannath at Tentulikhunti



Fig 1 : Balaskumpa Temple



Fig 2 : Baral Devi of Balaskumpa



Fig 3 : Maa Patakhanda of Baliguda



Fig 4 : Belghar Sanctuary



Fig 5 : Ludu Waterfall



Fig 6 ; Jogindra Villa Palace, Baud



Fig 7 : Kothgarh Sanctuary



Fig 8 : Mahanadi river diamond bearing palaeo gravel bed in the Marjakunda Island near Baud



Fig 9 : Matangeswar Temple, Baud





Fig 10 : Jagannath Temple Boudh



Fig 11 : Chandrachud Temple

Fig 12 : Ramanath Temple



Fig 13 : Buddha Image



Fig 14 : Buddha image at Syamsundarpur in Bhumispars Mudra



Fig 15 : Naikpada Cave



Fig 16 : Maa Vairabi at Puruna Katak



Fig 17 : Bhubaneswar Mahadev Temple at Baunsuni



Fig 18 : Naikpada Cave



Fig 19 : Palsagora Makar Mela



Fig 20 : Virupakshya Temple, Chakapada



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Fig 22 : Putudi Waterfall



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Fig 24 : Waterfall near Daringabadi



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Fig 27 : Padmatola



Fig 28 : Dongria Kandha Dance



Fig 29 : Pakadajhar Waterfall



Fig 30 : Pakadajhar



Fig 31 : Siva Temple at Raikia



Fig 32 : Jagannath Mandir, Phubalni



Fig 33 : Padmatala



Fig 34 : Urmagarh Waterfall



Fig 35 : Mandasore Hill view

Kalahandi District



Fig 1 : Huge gathering at Ampani in Durgapuja



Fig 2 : Belkhandi Dhabaleswar Temple



Fig 3 : Asurgarh



Fig 4 : Bhawanipatna Manikeswari Temple



Fig 5 : Maa Manikeswari



Fig 6 : Suadei temple at Sunabeda



Fig 7 : Palace of Bhawanipatna



Fig 8 : Kalahandi Palace



Fig 9 : Manikeswari Temple



Fig 10 : Chhatar Jatra



Fig 11 : Chhatar jatra of maa Manikeswari

Fig 12 : Ghoomara Folk Dance during Chhatar Jatra

Fig 13 : Dokari Chanchara Waterfall



Fig 14 : Chhatar Jatra at Bhawanipatna



Fig 15 : Paradeswar Temple, Dharamgarh



Fig 16 : Ghanta Jatra in Dharmagarh



Fig 17 : Bhimakunda of Bhimakhoja



Fig 18 : Pataleswar Siva Temple, Bhimakhoja



Fig 19 : Gudahandi Prehistoric Painting



Fig 20 : Gudahandi Caves



Fig 21 : Gudahandi Hills



Fig 22 : Rock shelter painting, Gudahandi



Fig 23 : Siva Temple at Indravati Campus, Dharamgarh



Fig 24 : Indravati Reservoir

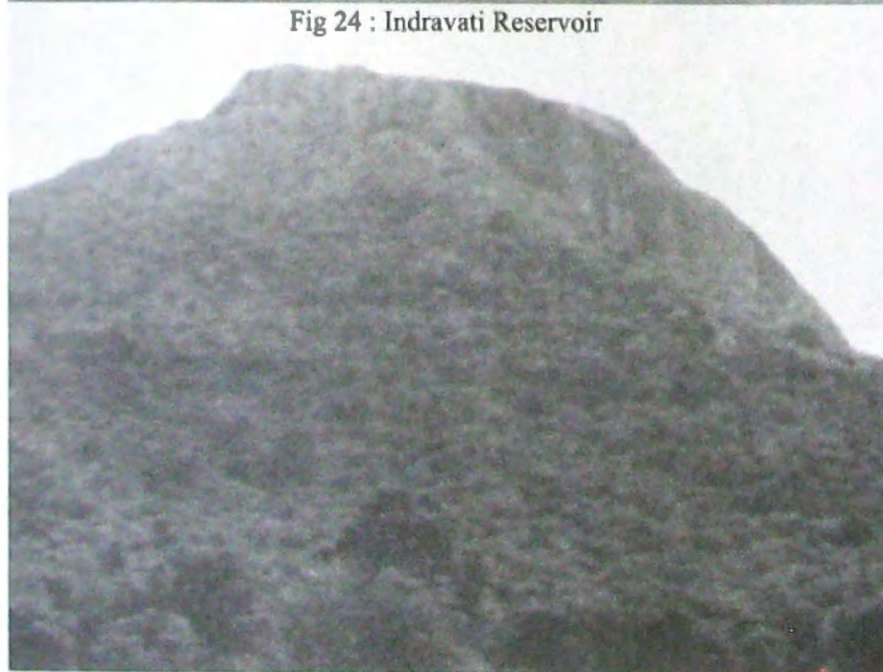


Fig 25 : Chaula Dangar



Fig 26 : Durga Mandir, Jayapatna



Fig 27 : Waterfall near Jayapatna



Fig 28 : Yogimath



Fig 29 : Laxminarayan Temple Jayapatna



Fig 30 : Junagarh, Old Capital of Kalahandi



Fig 31 : Lankeswari-Junagad



Fig 32 : Kanakdurga Temple, Junagarh



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Fig 43 : Dongria Kondh Women, Lanjigarh



Fig 44 : Dongria Kondh women sitting in a Meeting

Fig 45 : Dongria Kondh Dan



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Fig 47 : General view of excarated structures at Maraguda



Fig 48 : Excavated structuctre at Maraguda



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Fig 50 : Maraguda Buddhist shrine



Fig 51 : Lord Jogeswar



Fig 52 : Saliagad Memorial Pillar

Fig 53 : Phurliharan Waterfall



Fig 54 : Phurlijharan Waterfall



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Fig 56 : Benimahas Waterfall in Sunabeda Wild Life Sanctuary



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Fig 59 : Ranimuhas Gupt Ganga



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Fig 62 : Traditional Drum used by local people in festivals



Fig 63 : Manikeswari Temple at Thumul, Rampur



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Fig 1 : Ran Sati temple at Biramitrapur



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Fig 3 : Darjing



Fig 4 : Darjing



Fig 5 : Deodarh



Fig 6 : Ghogar Temple



Fig 7 : Jhadeswar Temple



Fig 8 : Rock Shelter Painting Manikmada



Fig 9 : Manikmada Hills



Fig 10 : Rock Shelter Painting Manikmada

Fig 11 : Khandadhara Waterfall



Fig 12 : Khandadhar Waterfall



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Fig 15 : Mandira Dam



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Fig 22 : Vedvyas

Fig 23 : Sundargarh Lathikata Basanti Mandir



Fig 24 : Sundargarh Rock art shelter Lekhamoda



Fig 25 : Brahmani river at Vedvyas



Fig 26 : Bajarangi Temple at Rourkela

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Er Gobardhan Dora (born 26/06/1939) hails from village Badagorada in Nayagarh district. He belongs to a middle class agricultural family. He retired as an executive engineer, Phulbani R & B division on 30/06/1997.

He brought out a compilation "Thesaurus of events and dates of Odisha" containing 700 pages in 2003 after a labour of 5 years. This book deals with all historical events including details of Odisha integration movements, freedom movement, social events, birth and deaths of eminent persons, etc. An enlarged edition of this book containing 1158 pages was published in 2008 with a new name "Orissa: An encyclopaedia of events" with a further period of labour of 3 years. To enlighten people about the rural culture, rituals and life style of an Odishan village he published a book in Odia "Chhota Mora Gaanti" in 2009. The book offers a vivid and memorable account of the life of his native village and his experience bitter – sweet as an engineer.

In 2011 he has compiled a book titled "Odisha : An Encyclopaedia of Personages". It is a ready reckoner which contains the names of eminent persons of Odisha who distinguished themselves in various fields. Three special chapters have been added to it giving network of kinship, contribution of freedom fighters and rare photographs of eminent persons.

The present book titled "Places of Tourist Interest in Odisha : A Cultural Guide" contains detailed information of tourist sites with respect to history and architecture supported with photographs. Chapters have been added on Fairs& Festivals, Dance and Drama, Art and Craft and Tribal heritage. A special chapter has been written about Prachi Valley describing its cultural development and death of river Prachi.

On 25th July 2012, the author was given ovation by Odisha Sahitya Academy for his contribution to literature. The author shall feel honoured and obliged if readers in general and tourists in particular find this book a reliable and useful source of information.